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ART DIGEST

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"HUNTER WITH RABBITS."

By Albert Sterner (Contemporary American).
Courtesy of Kleemann-Thorman Galleries.
See Article on Page 18.

1st MARCH 1934

25 CENTS



"THE MOON AT FULL"

By FREDERICK J. WAUGH, N.A.

EXHIBITION OF
"PAINTINGS OF THE SEA"
BY
FREDERICK J. WAUGH, N. A.

FIFTH AVENUE BRANCH

(Fifth Avenue at 51st Street, Old Union Club Building)

To March 17

Mr. Waugh was born in Bordentown, N. J., in 1861, the son of S. B. Waugh, portrait painter. He studied at the Pennsylvania Academy of Fine Arts and the Julian Academy in Paris.

He is a member of the Royal Academy of the West of England, Bristol; National Academy of Design, New York; Salmagundi Club; Lotos Club; National Arts Club; Connecticut Federation of Arts; Fellowship, Pennsylvania Academy of Fine Arts; Boston Art Club; Washington Art Club; North Shore Art Association; American Federation of Arts.

He has received the following awards: Clarke prize, National Academy of Design, 1910; gold medal, Buenos Aires Exposition, 1910; \$100 prize, Boston Art Club; Harris bronze medal and \$300, Art Institute of Chicago, 1912; \$100 Connecticut Federation of Arts, 1915; silver medal, Panama-Pacific Exposition, San Francisco, 1915; gold medal, Philadelphia Art Club, 1924; Palmer Memorial prize, \$1000, National Academy of Design, 1929, New York.

His works may be seen in the Metropolitan Museum of Art, New York; Art Institute of Chicago; Museum of Art, Toledo; National Gallery, Washington; Brooklyn Institute Museum; Art Museum, Montclair; Pennsylvania Academy of Fine Arts; Butler Art Institute, Youngstown, Ohio; Bristol Academy, England; Walker Art Gallery, Liverpool, England; Durban Art Gallery, South Africa; Dallas Art Association; Austin, Texas, Art League; Art Museum, St. Louis; Currier Gallery, Manchester, N. H. He is the author of "The Clan of the Munes."

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Portrait of a Lady by P. Simonetti, oval, gold frame, 1 1/4" x 1 1/2".

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Gen. Joseph Reed, attr. to Gilbert Stuart, oval, gold frame, 2 1/4" x 1 1/4".

Edward Shal by Verstille, oval, gold frame, 2" x 1 1/4".

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Vol. VIII 1st March, 1934 No. 11

Walls and Ethics

The destruction by the owners of Rockefeller Center, New York, of Diego Rivera's much discussed mural in which he introduced the figure of Lenin has raised a question that perhaps has no answer except a qualified one. Has the owner of a work of art the right to destroy it? Almost instinctively the answer comes, "No." Yet when the representatives of John D. Rockefeller, Jr., caused Rivera's mural to be chiselled off the wall in the RCA Building there was a thunderous clash of opinion both in the art world and in the press. "It was premeditated art murder," said John Sloan. "It was cultural vandalism," cried Rivera. But Harry Watrous, president of the National Academy of Design, said: "Poppycock! It was not a question of art. Mr. Rockefeller took offense at the political propaganda in this mural, felt that he had been insulted and had the painting destroyed, as he had a perfect right to do."

Certainly a work of art is a part of the heritage of the race, the same as a poem, a play or a musical composition. However, when we pass this mark, qualifications begin to creep in. The owner of a volume of Poe's poems has a right to throw it in the fire if he wants to. But if the volume happens to be a Shakespeare First Folio, would he have that right? The owner of a set of sheet music unquestionably has the right to destroy it. But if the music happens to be an unpublished and unperformed piece by Shubert which has just been discovered, would he have that right? Does the declaration of Rivera that he intends to paint exact replicas of his "Lenin mural" both in the United States and Mexico lessen the Rockefeller offense?

Certainly the owner of a house has a

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right to decorate it with whatever paintings or sculpture he desires, and as he has full choice in the matter his "right" to buy and destroy paintings would be a case for insanity experts rather than one of ethics. Presumably the owner of a wall should have the same choice in mural paintings. And the whole crux of the present controversy seems to be whether Mr. Rockefeller was treated fairly. Did he know when Rivera left space in his sketches for a "great leader" that the muralist intended to portray Lenin? Perhaps those holding the most radical views in the matter are really thinking of whether or not Mr. Rockefeller has a right to own a wall.

It will be seen that straight thinking on this subject is extremely difficult. The Nation was off balance when it remarked, "Altogether, the Rivera episode was one of the Rockefellers' less successful ventures in oil." The mural was in fresco. And the New Yorker when it accused the Rockefellers of poor showmanship, because they "had a mighty good thing in a Rivera mural: it was their chance to give the public an exclusive feature," failed to consider the miles on miles of newspaper publicity which "the episode" provided. And any sort of thinking will arrive at the fact that Rivera, who is hailed as "the world's greatest mural painter," might very well be elected president emeritus of all the world's publicity agents.

Of all newspaper comment on the incident, perhaps the most useful was that appearing in an editorial in the New York Times:

"In the discussion of the Rivera-Rockefeller imbroglio most of the bouquets have gone to Rivera and the brickbats to the

Rockefellers. This is an unfair distribution, as any fault in the matter was pretty equally divided. While there is no reason why a mural painter should not be a propagandist, there is also no good reason for employing him unless you want his propaganda. Not really wanting it, the Rockefellers were ill-advised in assigning a wall to Rivera. On the other hand, he knew, or ought to have known, that he could not give them what they expected. The misunderstanding is so characteristic of the present plight of mural painting that it deserves consideration on general artistic grounds, quite apart from anybody's merit or blame.

"There is a tendency to treat mural painting, entirely out of its own long and sound tradition, merely as a form of collecting. One desires a Rivera or an Orozco wall, just as he desires a canvas by Van Gogh or Cézanne. This is not and never has been a way to get a good mural painting. Through the entire history of art, well-decorated walls have come from an agreement between the artist and the patron. They consider together how the room is to be used, what it means, and then find appropriate subject-matter. This is embodied in sketches, so that both painter and patron know about what to expect. The meaning of the space to be decorated is really for the patron to say, but he will naturally welcome the artist's advice. The decorative arrangement of the subject-matter agreed on is primarily the artist's affair, but if he is wise he will take his patron's opinion into account as the work progresses. This is what has actually happened whenever a wall has been well decorated, from before Giotto to our own John LaFarge.

"Merely assigning a wall and letting the artist do as he likes is producing lamentable results. It is good neither for the wall nor for the artist."

The Times then discussed the performances of Mexican muralists in the United States and concluded by saying: "If they cannot or will not take the pains to understand our civilization their work here will remain an exotic, and the free giving of walls to them a mistake in taste and judgment. To give them patronage has become a fashion. But it is a bad fashion, on the whole, judged by its results."

The Jury Problem

The dissatisfaction being voiced far and wide over this season's national exhibitions, especially those at Chicago and Philadelphia, has caused Arthur Edwin Bye, art dealer of Philadelphia, to suggest to THE ART DIGEST what he considers the perfect jury system. His plan, because of his ability and opportunity for keen observation in art affairs, is well worthy of careful consideration. It is especially recommended as a stimulant to thought on this important subject.

"The best judges of art," Mr. Bye states, "are those who are not too deeply immersed in it. A man on a mountain top can judge the beauty of the scene below and about him better than the toiler in the valley—not necessarily because he is above the busy man, but because his point of vantage gives him an aloofness and a serenity which the toiler lacks."

"Do you think it would be possible to persuade one of our academies or museums

[Continued on page 18]

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Volume VIII

New York, N. Y., 1st March, 1934

No. 11

New York's Municipal Show Presents a "Mile of American Art"



"Nereid," by Polygnotus Vagis.



"Winter Evening, Conn.," by Ernest Fiene.

By the time this reaches the eye of the reader, New York will be enjoying its own little art show, composed wholly of the works of painters, sculptors and print makers residing within the greater city. It was announced as "a mile of American art" and after a preview the *New York Times* observed that this term was "only a slightly exaggerated description of the First Municipal Art Exhibition." The exaggeration was indeed slight, for the exhibition occupies 5,000 feet of linear space, and there are only 5,280 feet in a mile. It is being held in the forum of Rockefeller Center, and it fills thirty-three galleries on six levels of the great RCA Building. It is reached from the Sixth Avenue entrance, where sculpture first greets the visitor.

The grand opening on the evening of Feb. 27 was as stupendous as the size of the exhibition warranted. More than 5,000 guests were invited, Mayor LaGuardia spoke, together with Holger Cahill, director of the show, and members of the committee, all of which was broadcast over an NBC national network. The Knickerbocker Little Symphony Orchestra, a CWS project, presented a program. It was a gala occasion.

Altogether 412 New York artists are represented in the show. They were selected by the committee in charge and their representation was restricted to a few examples each. Despite the large number of works, all the pictures are hung "on the line" and the exhibition does not seem crowded. Paintings by members of the National Academy of Design hang side by side with those by recognized modernists, but there is room enough between to prevent anything like physical clashes.

The varied size of the thirty-three galleries, the difference in lighting and the wide choice of color and material in their decoration, as the *Times* remarks, have prevented monotony. Some walls are covered with blue grey linen, and some with white, sand, orange, and even a dark heliotrope.

There is an admission charge of 25 cents, and the proceeds will be devoted to the purchase of pictures and sculptures from the exhibition, selected by the committee in charge, which will be presented to institutions in the city at the discretion of Mayor LaGuardia.

It is too early to quote critical comment on New York's great municipal show. However, this is what the painter, Leon Kroll, said of it:

"Never in the history of any city in the United States has such an exhibition taken place. We have here an excellent cross section of contemporary American art of all factions, hanging together in harmony."

"The presentation is better than has ever been possible before, and the arrangement of the galleries, designed especially for this purpose, is live, interesting and intelligent. Special credit should be given the architects for their splendid layout."

"The artists of New York city are tremendously interested in this exhibition, and the significance of the city's sponsorship is of especial importance to them. It is hoped that the show will create an interest among our people in the art being created by artists of their own city."

During the exhibition there will be a radio program over station WEAF every day of the week except Saturday and Sunday, under the direction of Francis E. Healey.

The 290 painters represented in the exhibition are as follows:

Wayman Adams, Karl Anderson, Edmund Archer, William Auerbach-Levy, George Ault, Milton Avery.

Peggy Bacon, Gifford Beal, Thomas Benton, George Biddle, Isabel Bishop, Arnold Blanch, Alexander Brook, Edward Bruce, Charles Burchfield, Paul Burlin, Louis Bouche, Maurice Becker, Ben Benn, Henry Billings, Peter Blume, Oscar Bluemner, Henry Botkin, Emile Branchard, Saul Berman, Lucile Blanch, Jerome Blum, Henri Burkhardt, David Burliuk, George R. Barse, Jr., Hilda Belcher, Louis Betts, Edwin H. Blashfield, Roy Brown, George E. Browne, George DeF. Brush, Howard R. Butler, E. A. Bell, Louis Berneker, George H. Bogert, Joseph H. Boston, Robert Brackman, Francis S. Bradford, Fiske Boyd, Homer Boss, T. F. Bernstein, Putnam Brinley, Ann Brockman, Paul Bartlett, Edward Biberman, Simeon Bragin.

John Carroll, Vincent Canade, James Chapin, Konrad Cramer, John Stewart Curry, John F. Carlson, Charles S. Chapman, John E. Costigan, Bruce Crane, Charles C. Curran, Ettore Caser, Eliot Clark, Alpheus P. Cole, A. S. Covey, Arthur Crisp, Ercole Cartotto, Jo Cantine, Francis Criss, C. K. Chatterton.

Andrew Dasburg, Randall Davey, Guy Pene DuBois, Stuart Davis, Adolf Dehn, Arthur G. Dove, Elsie Driggs, Thomas Donnelly, Mabel Dwight, Nathaniel Dirks, Louis P. Dessor, Charles M. Dewey, Sidney E. Dickinson, Edward Dufner, Frank V. DuMond, John W. Dunsmore, Joseph de Martini, A. K. Dresser, Julius Delbos.

Stuart Edie, Stephen Etnier, Louis Eilshemius, Philip Evergood, Lydia F. Emmet, Dorothy Eisner, Ernest E. Edwards, George P. Ennis, Dorothy Eisner.

Ernest Fiene, James E. Fraser, Frederick C. Frieseke, Karl Free, Arnold Friedman, Susan Frazier, Louis Ferstadt, Lauren Ford, Anna Fisher, John F. Folinsbee, August Franzen, Walter Farnham, Will H. Foote, Kenneth Frazier, Joseph Foshko, Arthur Freedlander.

William Glackens, Emil Ganso, Wood Gaynor, Harry Gittlieb, Bernat Gussow, Charles Goeller, Anne Goldthwaite, Arshile Gorky, Daniel Garber, Howard Giles, W. Granville-Smith, Walter Griffin, Albert Groll, Lillian M. Gent, Abbott Graves, Mary Gray, Edmund Greacen, Bertram Goodman, Edwin B. Grossman.

Hilaire Hiler, Eugene Higgins, Stefan Hirsch, Robert Hallowell, Marsden Hartley, Childe Hassam, Edward Hopper, Leon Hart, Bertram Hartman, Gerrit Honduis, Isabella Howland, Emil Holzhauser, A. T. Hibbard, Howard L. Hildebrandt,



"Heywood Broun," a Pastel by Peggy Bacon.

William J. Hays, Albert Herter, Frederick W. Hutchison, Harry Hering.

John C. Johansen.

Morris Kantor, Bernard Karfiol, Georgina Kiltgaard, Leon Kroll, Yasuo Kuniyoshi, Max Kuehne, Rockwell Kent, Karl Knaths, Walt Kuhn, Julia Kelly, Paul King.

Richard Lahey, Ernest Lawson, Hayley Lever, Jonas Lie, Charles Locke, Doris Lee, Molly Luce, Jean Liberte, Thomas LaFarge, Edward Laning, Sidney Laufman, Luigi Lucioni, Harry Leith-Ross, DeWitt Lockman, Albert Pike Lucas, A. F. Levinson.

Gus Mager, Peppino Mangravite, David Morris, Reginald Marsh, Henry Mattson, Henry Lee McFee, Kenneth Hayes Miller, Jerome Myers, Herbert Meyer, Austin Mecklem, Ross Moffett, Hermon More, John Marin, Bruce Mitchell, Jan Matulka, William Meyerowitz, Jean MacLean, F. Luis Mora, Emma Fordyce MacRae, Fred D. Marsh, Paul R. Meltsner.

Kimon Nicholasides, Hobart Nichols, Robert Nisbett, Raymond P. R. Neilson, George L. Nelson, Glenn Newell, Spencer Nichols.

Dorothy Ochtmann, Leonard Ochtmann, Ivan G. Olinsky, Georgia O'Keeffe.

Waldo Pierce, Van Deering Perrine, Marjorie Phillips, Joseph Pollet, Abram Poole, Charles Prendergast, Henry V. Poor, George Picken, William C. Palmer, Hovsep Pushman, Henry Prellwitz, Ernest Peixotto, Henry R. Poore, W. Merritt Post, Arthur J. E. Powell, Edith M. Prellwitz, Robert Philipp.

Margery Ryerson, Umberto Romano, Orlando Rouland, Charles Rosen, Paul Rohland, Jo Rollo, Doris Rosenthal, Ellen E. Rand, Henry R. Rit-

tenberg, Chauncey F. Ryder, Louis Ritman, Sanford Ross.

H. E. Schnakenberg, Judson Smith, Carl Sprinchorn, Charles Sheeler, Katherine Schmidt, Leopold Seyffert, Niles Spencer, Eugene Speicher, Maurice Sterne, Albert Sterner, Florine Stettheimer, Joseph Stella, William Sanger, Simka Simkhovitch, W. Elmer Schofield, William H. Singer, Jr., Jes Schlauder, Everett Shinn, F. W. Speight, Jacob G. Smith, Anatol Shulkin, Saul Schary, Gertrude Schweizer.

Herman Trunk, Jr., Allen Tucker, Mark Tobey, Bradley Walker Tomlin, Augustus V. Tack, Helen M. Turner, Herbert B. Tschudy.

W. Von Schlegel, Dorothy Varian, Douglas Volk, Pieter Van Veen.

Max Weber, Claggett Wilson, Nan Watson, Arnold Witz, Warren Wheelock, Harry F. Waltman, William J. Whitemore, Guy Wiggin, Andrew Winter, Arthur W. Woelfle, Harry W. Watrous, Frederick J. Waugh, Irving R. Wiles.

Marguerite Zorach, William Zorach.

The 71 sculptors:

Alexander Archipenko, Herbert Adams, Robert L. Aitken, Chester Beach, Evelyn B. L. Bacheader, Benjamin B. Bufano, George G. Bernard, Sonia G. Brown, Betty Burrough, S. P. Biloti, Saul L. Bazieman, Alexander Calder, Harold Cash, Stirling Calder, Gaetano Cecere, Jo Davidson, Hunt Diederich, Gleb Derujinsky, Rudolph Evans, Ulric H. Ellerhusen, Duncan Ferguson, Leo Friedlander, Alfonso Faggi, Paul Fine, John Flanagan, Harry Frishmuth, Chain Gross, Eugene Gerney, Aaron J. Goodelman, John Gregory, Vincent Glinsky, Trygve Hammer, Herbert Haseltine, Charles



"Water Urchin," by A. A. Weinman.

L. Hinton, Anna V. Hyatt, Charles A. Hafner, Paul Jennevin, Thomas H. Jones, Mario Joseph Korbel, Charles Keck, Isidore Konti, Robert Laurent, Arthur Lee, Leo Lentelli, Georg Lober, Boris L. Lorski, Oronzio Maldarelli, Paul Manship, Edward McCartan, Eille Nadelman, Reuben Nakian, Henry Varnum Poor, Willard D. Paddock, Attilio Piccirilli, Furio Piccirilli, A. Phimister Proctor, Frederick G. R. Roth, Concetta Scaravaglione, Maurice Sterne, Janet Scudder, Antonio Salemme, Cesare Stea, Dudley Vail Talcott, Polynotus Vagis, Heinz Warnecke, Carl Walters, Gertrude V. Whitney, Adolph A. Weinman, Wheeler Williams, Mahonri Young, William Zorach.

The 51 print makers:

John Taylor Arms, William Auerbach-Levy, James Allen, C. W. Anderson, James D. Brooks, Andrew H. Butler, Harrison Cady, George Constant, Lewis C. Daniel, A. Mark Datz, Adolf Dehn, Isami Doi, Kerr Eby, Eugene C. Fitch, Don Freeman, H. Glintenkamp, Thomas Handforth, Albert Heckman, Alexander Z. Kruze, Troy Kinney, Philip Kappel, Charles Locke, J. J. Lankes, Robert Lawson, Allen Lewis, Martin Lewis, Margaret Lowenrund, William C. McNulty, John J. A. Murphy, Howard McCormick, Fred Nagler, Abbo Ostrowsky, Carlotta Petrina, Lawrence F. Peck, Philip Reisman, Grant Reynard, Andrea Buellian, Rudolph Ruzicka, Robert Riggs, Louis C. Rosenberg, Ernest D. Roth, Alexander R. Staventis, Prentiss Taylor, J. W. Taylor, Andrew Vargas, George Wright, Stow Wengenroth, Cadwallader Washburn, Levan West, Harry Wickey, Sybilla M. Weber.

Polish Art on Tour

The exhibition of Polish art, assembled and brought to America last September by the International School of Art, has completed two most successful showings, one in Brooklyn and another in Buffalo. It has now been divided into two parts. The fine arts were shown during February in the Toledo Museum of Art, previous to going to Cincinnati and St. Louis. The peasant art section, including costumes, carved and painted chests, ceramics, decorations, tiles, a large collection of wood cuts, commercial art and modern weavings, has now gone to Oberlin, later to be shown in Albany and Rochester.

The exhibition's educational value has been intensified by the presence of the Polish artist, Marya Werten, who has helped with its arrangement, interpreted it to the public and lectured on Polish art and its lessons to art educators. She had a class of twenty art teachers during her stay in Buffalo. When Miss Werten returns to Poland in June she will take with her a group of Summer art students for the Polish Division of the International School of Art. She will also take a collection of work by American school children for exhibition in Poland.

Carnegie Hall Artists

A group exhibition by artists resident at Carnegie Hall, New York, is being held at the Carnegie Hall Art Gallery for the balance of the season. Of the thirty artists represented but one is a sculptor, Joseph Hovell, a newly elected member of the association. Outstanding among the exhibits is Leroy Daniel MacMorris' model for his paintings on the vaulted ceiling of the South Vestibule of the William Rockhill Nelson Gallery of Art. The model is lighted in such a way as to reproduce in miniature the effect of the finished work. J. Campbell Phillips is showing his portrait of Mischa Elman, celebrated violinist, for the first time; Hovsep Pushman is represented by his newest canvases as is F. Ballard Williams.

Among the other exhibitors are: Taber Sears, C. Bosseron Chambers, Frederick K. Detwiller, Wilford S. Conrow, A. Hawthorne Annan, Johann Berthelsen, Joseph H. Boston, George W. Colby, Constance Curtis, Victoria Dike, May Fairchild, E. N. Fairchild, Jane Freeman, Frances Geissler, Charles P. Gruppe, Lucile Howard, E. Christine Lumsdon, Percy W. Muncy, Edwin F. Murdoch, Alphonse Palumbo, William A. Patty, Stanislav Rembski, Ella E. Richardson and Gertrude Pew.

Old English Embroidery

English embroidery, which is said to express more clearly than any other type of craftwork the personal life of the past, reached its peak of beauty and technical perfection during the Gothic period. The Church was the chief patron and it was not until after Henry VIII had suppressed the monasteries that embroidery was extensively used for personal and domestic purposes.

An exhibition of about 80 embroideries, from the centuries following Henry VIII, is being held at the Boston Museum of Fine Arts until March 15. One of the earliest examples being shown is a needlework panel belonging to Mrs. Luke Lockwood, "The Expulsion of Adam and Eve from the Garden" which illustrates the close imitation of tapestries that needleworkers of the sixteenth century were able to achieve. Judge Irwin Untermeyer has loaned a panel dated 1640, which is characteristic in its design of birds, flowers and animals.

Examples of stump work, a relief with applique or embroidery over a padding of hair and wool, are also included. In one such piece, loaned by Mrs. Templeman Coolidge, the face and hands of the figures are carved of wood and covered with silk.

America's Own

There will be a "Presentation Dinner" of the Fine Arts Foundation at the Hotel Roosevelt on March 15 attended by the members and friends of the American Artists Professional League. The purpose is formally to present the principal features of this foundation to advance American art with the controlling idea that unity is strength.

The promise of unity lies in the coordination of activities carried on by separate organizations throughout the country through this central bureau, attempting to supply the needs met in other countries where a governmental Department of Fine Art exists and functions,—needs neglected in this country, where the government has failed to establish such a department.

The American Artists Professional League and the National Commission to Advance American Art, joint sponsors of the new foundation, have worked for a long time over its formation and expect to spend three more years in testing its program and establishing a financial structure for permanent support. The first objective on the program places emphasis on arousing taxpayers and educators to the importance of including "proper and full courses" in art study in the schools of the nation. Other objectives are directed towards establishing the priority of American art over imported art in the consideration of the buying public, and preventing the employment "by federal, state and municipal authorities of inferior foreign art workers to the disadvantage of competent American artists." The foundation is committed to influence the art buying American public, through education, persuasion, protest and argument, to buy the product of the nation's own artists.

Elisabeth Luther Cary, in an announcement of the agency's formation on the front page of the *New York Times*, said: "There are many angles from which to study the plan of this all-American foundation, but until it makes its policies more fully known it cannot be discussed in detail. What we can and should do is to wish it success in its admirable aim to further the fortunes of American artists at this difficult period. Our art has grown to maturity under its own direction and any one who knows it well must acknowledge its original force and variety and its ability to do for its country as much as has been done by art for any other modern country. To consider the whole matter upon its economic plane alone, it would be criminal to let so important a source of legitimate profit languish for lack of attention."

The list of speakers for the Presentation Dinner will include Mayor Fiorello LaGuardia, Royal Bailey Farnum, Joseph H. Freedlander, president of the Fine Arts Foundation, and Leon Dabo, who is returning from Egypt.

Reservations for the dinner may be had at the rate of \$2.50 per person by applying to Foundation Headquarters, Hotel Roosevelt, New York.

Book Jacket Pioneer Dead

Charles K. Stevens, designer and painter, who has been credited with being the originator of brightly colored book jackets and had devoted the last twenty years to that form of design, died at the age of 57 on Feb. 7.

His art training was received at the Chase Art School and the Art Students League. His career was varied until about 1910, when he tried book jacket design. In 1914 he brought out the brilliantly colored poster type of book jacket. Since that time he designed the covers for more than one thousand books.

Included in New York's Municipal Art Show



"Hugh Miller as Alfred Jingle in Pickwick," by Alpheus P. Cole.

The Palm Beach Prizes

Among the prize-winners in the second annual exhibition of the Palm Beach Art Center until March 24 were several internationally known artists. The Marjorie E. Leidy Memorial prize for the best picture was awarded to Leopold Seyffert; the Elizabeth Kay prize for the best floral painting to Abbott Graves and the Daniel J. McCarthy prize for water colors to Hilda Belcher.

Other awards were: the Candler Memorial prize for the best work of an artist under 35, to Mme. Pierotto-Bianco; the Chauncey C. Woodworth prize for the best figure or portrait to Sergeant Kendall; the Inez Austin Bernis prize for the best Florida picture to Capt. Arthur Vaughn-Williams and the Frank Gair Macomber prize for the best etching to Richard Lyon Baldassini.

The jury of awards was composed of Nunzio Vayana, director of the exhibit; Frank G. Macomber, C. Percival Dietz, Frank C. Von Hausen, Robert Neff Adams and Henry E. Candler.

De Vries Changes Auction Plans

Gerard E. De Vries, publisher and dealer in etchings, who has been identified with the fine arts trade in America since the 1915 San Francisco Exposition, will in the future hold his print sales with the Williams Barker & Severn Co., Chicago, a firm which was established in 1879. For the past three years Mr. De Vries had been conducting etching sales with the Chicago Book & Art Auctions.

Washington Water Colorists

Although a majority of the works in the Washington Water Color Club Annual exhibition at the Corcoran Gallery (until March 11) are by local artists, some notable contributions have come from out of town, according to Leila Mechlin in the *Washington Star*.

There are 95 paintings in the show and a group of 54 prints which are "from first to last in diversity and merit an outstanding group." There is an interesting contrast between the prints and the paintings, Miss Mechlin says, which is occasioned "perhaps not by greater skill on the part of the printmakers, but the more exacting requirements of their media." Works by some of the foremost American etchers are in the print section, but the many contributions which come from local artists "stand so well in comparison with the best that it is indeed a matter for congratulation."

Occupying a place of honor is Eliot O'Hara's water color "Sun on the River," which, in Miss Mechlin's opinion, has, with all of its technical brilliance, a depth and quality that his works have not always achieved. The various manifestations of the elements are in evidence in many of the paintings, such as "Storm Clouds" by S. Peter Wagner, representing a violent summer squall; a winter picture by A. H. O. Rolle showing a snow-covered road near Harper's Ferry, and two winter landscapes by Benson B. Moore. Both of the latter show, to quote Miss Mechlin, "extraordinary fineness of detail and yet breadth of effect."

Peggy Bacon, Kindly Humorist, Has a Show



"L'Addition," by Peggy Bacon.

Peggy Bacon is exhibiting thirteen recent pastels at the Downtown Gallery, New York, until March 3. In them she reveals a decided feminine intuitive sense. She has a sharp humor, but not an unkindly one. Utterly feminine in picturing overweight and slovenly women, she treats them amiably and with discrimination as she presents her caustic comments.

While three of the pastels are caricatures of well known personalities, the others include a widely varied field of subject matter. Street scenes, familiar situations and everyday happenings in Manhattan are transformed into keen studies of human nature. With a deft

touch, she bares human weakness, and lends charm to the ridiculous. Bitter humor expressed with a sardonic smirk are not hers. She may state the worst features of her characters, but these bad points arouse only a kindred recognition of another's faults and peculiarities.

There is also a group of etchings, dry points, and lithographs. These are rich in content, and each line is alive and powerful in its delicacy. Miss Bacon has recently illustrated George Ade's "Thirty Fables in Slang," and as a matter of fact she can rightly be termed the George Ade of art. She takes her place as one of the best American humorists.

Leisure Time Artists

Providence has joined a movement which has swept the country in recent years and has established an art club for business men and women who are interested in art as a hobby, or "leisure time activity." The club, called the Quinsinnet Painters, has a membership limited to 25. There is already a waiting list.

A 200-year old house in Saylesville, a picturesque old suburb of Providence, has been fitted up as a clubhouse, where the members gather regularly on Saturday nights for a sup-

per which they prepare themselves. They then adjourn to the studio to listen to some professional artist, or other qualified guest of the evening, give the criticism. Asa G. Randall, who is the permanent critic of the club, declares that "it is a great incentive to meet socially and compare results under expert guidance."

An unusual feature of the club is its initiation fee—an article of furniture for the clubhouse. The initiate must also present one of his pictures, which, as the painter progresses, he must exchange for a better work.

Harrison Gifts

William Preston Harrison, American art patron, continues to do his part in making the Los Angeles Museum truly worthy of the community it serves. He has just given four oils and two water colors to the Harrison Galleries, which already contain an excellent cross-section of American painting. These gifts bring the collection of oil paintings to fifty important examples, and the water color group to twenty-seven—aside from the many loans.

The oils include a "Marine" by the famous American painter and illustrator of *Omar Khayyam's "Rubaiyat,"* Elihu Vedder (1836-1923). Typical of Vedder's Venetian-like technique, it is characteristic of the work which earned for this artist so secure a place in American art. The other oil paintings are Samuel Halpert's "Toledo Cathedral," Guy Pène du Bois's "An American Oriental" and Max Kuehne's "Washington Square, 1912."

The two water colors are "Maine Coast" by the late Samuel Halpert and "Wisdom" by the late John La Farge.

The same generosity of spirit that actuates Preston Harrison in Los Angeles is also a characteristic of his brother, Carter H. Harrison, former mayor of Chicago, who has just presented 40 drawings by French artists of the nineteenth and twentieth centuries to the Art Institute of Chicago.

Lovers of Claude Monet's paintings will be particularly interested in the half dozen caricatures of prominent citizens of his native town of Havre—done when the artist was still a lad in his teens. Displayed in a shop window, they were noticed by an artist of Paris who invited the young man to the French capital. Many are signed "O. Monet," his middle name being Oscar.

There are drawings by Toulouse-Lautrec, Forain, de la Fresnaye and Redon. Among the strongest are those by Lhote, one of the most popular art instructors in Paris, whose atelier is always filled with students. Georges Capon is represented by two nudes, marked for their solidity of form and feeling of flesh-texture. Kees Van Dongen's water color, "The Wrestler," is a vivid representation of two giants struggling for mastery.

Flowers—and Bouquets

Flowers by an artist husband and wife, H. Dudley Murphy and Nellie Littlehale Murphy, bloomed in great profusion recently in an exhibition at the Doll & Richards Galleries, Boston.

A. J. Philpott of the Boston *Globe* wrote: "In painting, Mr. and Mrs. Murphy use different mediums. He paints in oils, she in water colors. Both are masters in the technique of these media. They differ again in the artistry of their compositions. He treats flowers in a decorative way, with backgrounds and accessories. She relies largely on the simple color beauty of the flowers and the contrasts of the containers."

Albert Franz Cochrane of the Boston *Transcript* said: "Influenced, it seems, by Oriental art, the work of both artists achieves, in remarkable degree, sometimes shading into almost static-coldness, that attribution of perfection which marks the work of the Japanese masters—perfection which one feels would be ruined if, by chance, a leaf or flower were turned ever so slightly from its ordered place, or a color passage tinged but fractionally away from that ordained by the Creator and transcribed in harmonious agreement with the compositional whole. In such matters the brush of the Lexington painters speaks in hieratic infallibility."

Chicago Strife

The present Chicago artists' exhibition at the Art Institute (until March 18) is creating a sensation. The echoes of the event and its attendant controversy are more far-reaching than the local character of the show would indicate. Chicago, which occupies a position in the radical camp similar to that held by Boston among the conservatives, is in the midst of a civil art conflict. The Left is more or less silent. The conservatives, usually lacking in the publicity powers of the radicals and now happy in receiving unexpected support from both artists and critics, are making the occasion a means of rendering "last rites" to ultra-modernism.

Terming the exhibition "the worst libel on Chicago art perpetrated in the history of the Art Institute," Ernest L. Heitkamp of the *Chicago Herald* and *Examiner* finds that its radical complexion had its birth in past editions of the show. "Inevitably," he writes, "the work of past juries of recent years and the anticipated attitude of the present jury has effected the work of even the strongest painters included in the present show. We find an artist like Francis Chapin, who can be such a wonderful colorist, going muddy, messy and spotty in color; and despite his thorough competency in drawing, being awkward, careless, meaningless in draughtsmanship.

"We find Paul Trebilcock, who is not a colorist, spoiling the unity, dignity and austerity of his portraits by unwise efforts to supply what the modern jury appears to want.

"Color; there you have it. Color is the obsession of the modernist jury. Step into these galleries at the Art Institute and you will find a perfect riot of color—no plan, no meaning, no logic or reason or evident purpose—just color, color, color, daubed on canvases. As I have so often pointed out, color has no meaning except as part of form, a means of expressing form. Lose sight of this basic fact and you have not pictures, not art, merely so many attempts to make color charts, some pleasing, undoubtedly but others startling, aesthetically revolting, even actually painful.

"Virtually all of the Chicago artists of established reputation were rejected by the jury. Seventeen hundred pieces were submitted and only 250 have been hung, constituting a show which is so messy, so meaningless, so lacking in unity of opinion or procedure, rule or reason, that the visiting public is certain to feel that it is within the four walls of a mad house.

"The great body of artists throughout the city are in revolt. The feeling against the work of the jury is usually strong among the radicals, the middle, and the conservatives. This is the first year within memory in which all divisions of art opinion have been agreed that the annual show, which means so much to the local artist, is thoroughly bad."

Previously in the *Chicago American* Mr. Heitkamp had made this statement: "American painting and sculpture have been dead for almost a decade now. Artists, following the lead of museum directors, juries and dealers have thrown overboard skill and technique and quality and rules and traditions and have turned to crudity, distortion, disharmony, ugliness, 'frightfulness.' And the buying public, which hitherto bought pictures, will have none of the 'new art.'

"The consequence is that the unbought artists are starving. There no longer is a market for pictures. Bewildered by the attitude of the dealers, directors and juries toward art, the public is unwilling to risk its money on

Cook, Back from Mexico, Shows Frescoes



"Oaxaca Woman," Fresco by Howard Cook.

Frescoes and drawings by Howard Cook are on view at the Weyhe Gallery until March 10. A year ago Cook was awarded a Guggenheim scholarship and went immediately to Mexico, where he studied the technique of fresco painting. His study was so thorough that he was commissioned to do the entire wall in a big hotel in Mexico; and now, since returning home, he is to execute a series of murals in the Court House at Springfield, Mass. The frescoes at Weyhe's are small and portable, and consist mainly of portrait studies of Mexican types.

Cook has had a varied and interesting career, working on farms and in tobacco fields, in a photo-engraver's shop and as a designer of lions' heads for a commercial lithographer. After several months as file boy in an advertiser's office he obtained a job painting billboards, "splashing out" huge pictures of healthy contented babies and well dressed men. For a time he studied at the Art Students League and then he discovered the New York

canvases which it cannot understand, cannot appreciate and cannot value."

C. J. Bulliet of the *Chicago Daily News*, whose condemnation of the exhibition furnished a pleasant surprise for the conservatives, now makes his position clearer. "It is being made to appear in conservative quarters that the show is bad because it is modern," he writes. "As a matter of fact, the present exhibition is not nearly so 'modern' as its two or three predecessors . . . The radicals are as much up in the air about the show as are the conservatives. By some extraordinary freak of psychology, the museum directors and their

docks and their longshoremen. Later he found the sweat shops and drew the garment workers at their machines.

His most fruitful period began when he took to the sea. As sailor and passenger he voyaged over a considerable portion of the globe. "Cook's adventurous life," says the *Checkered Board* of the Weyhe Gallery, "furnishes him with a background that lends color and penetration to his work. For a person seemingly forever on the move one finds him to be unusually calm and balanced, qualities reflected in his prints . . . He has the ability to adjust himself easily to the sentiments and moods of various peoples and localities. The natural ability for harmony is reflected in his work. Be it a woodcut of Massachusetts' cornfields, an etching of the Taos pueblos, or a lithograph of lower Manhattan, in each we find not only technical proficiency but, what is equally as essential, a native feeling for subject, creative identification with his material."

architect friend seem to have skimmed off the cream, 'conservative' and 'radical,' thrown it out to the pigs and saved the thin blue milk."

Mr. Bulliet brands as "hooey" the accusation that he has abandoned French modernism: "Let me make my position clear. French modernism is the only tremendous art that has developed anywhere in the world since the Renaissance—and its best paintings are bigger than the best paintings by the Italian Renaissance painters. That was my belief ten years ago—my belief today."

"What I am fighting—what I find so dis-

[Continued on page 26]

Deaf Prendergast, Dead Ten Years, Presents His "Still Domain"



"Head of a Boy," Maurice B. Prendergast.

Maurice Prendergast has been dead ten years, and now the art world has the privilege of seeing a comprehensive exhibition of his work. It is being held at the Whitney Museum of American Art until March 22.

Water colors, oils, drawings, sketches for murals and incidental studies occupy all of the galleries in the museum. Most of the

work has been loaned by museums and private collectors, assembled with the assistance of Charles Prendergast, brother of the artist. Of particular interest is the large canvas, "Landscape With Figures," which was awarded the Third William A. Clark Prize and the Corcoran Bronze Medal at the Corcoran Biennial in December, 1923, two months before he

died. These prizes constituted the only "official" recognition of his art during his life time.

Prendergast painted in a world untouched by the problems of today. He was not interested in recording the scenes of a changing and troubled era, and he instinctively withdrew from matters which ran contrary to his ideals. Due to his deafness, which increased with the years, the painter escaped from a world of noise and meaningless talk, and lived only in his own still domain, reflecting on the goodness he saw in nature and the light movements of the gay figures he wove, like tapestry, out of pigment. Not unlike Renoir, who joked about the paralyzed legs that confined him to the chair before his easel, Prendergast said that to be hard of hearing was to escape from much that was mean. "People don't shout the bad things they have to say," he often observed.

One interesting feature about the retrospective show is the contrast between Prendergast's earlier and later works. In the beginning of his career he worked in colors belonging to the Impressionist theory which was at its height during his formative years. Later he produced pictures so vigorous and rich that they appear to be the work of exuberant youth, while the gray pictures he did when young would seem the result of old age.

Walter Pach, who gave an illustrated talk on Prendergast at the pre-view, wrote an appreciation for the museum's catalogue: "Here are the trees and the waters and the light of New England, and, with them, the girls in the parks, the nude swimmers observed a thousand times in the public baths, the animals that seemed to have stepped from some old fresco the artist had loved in Italy or from the blue Persian pot that held the paint-brushes for so many years in his studio. The real and the imagined mingle in the true proportion of art. Our countryside and our people form the inspiration of these exhilarating pictures which, since they stand well beside the best European painting of their day, tell that the old formula for art has been tried and found true once more: a man loves the world about him, studies it, takes counsel of the masters and—with these several elements in hand—works on from year to year for his greater happiness and for ours."

Some Western Oils

At the last convention of the Western Association of Art Museum Directors it was decided to hold an annual circuit exhibition of oil paintings selected from the regions in which the member institutions of this association are active. The director-members, therefore, made up lists of those who were at the time doing the most interesting painting, the object being to have the collection evenly balanced between the conservative and progressive schools.

With 40 canvases the approximate total, the president of the association, Reginald Poland, then determined with the other members how many artists should represent the several communities—Seattle, Portland, Omaha, Lincoln, Santa Paula, San Francisco, Denver, Santa Barbara, Laguna Beach and San Diego. The collection was intentionally called "Some Western Oils," since the association realized that no small group drawing from such a large area could be representative in an all-satisfying way. This year certain artists are included; next year others will be invited to submit work.

Mr. Poland writes: "The exhibition is some-

what spotty. It can scarcely be said that one section of the West appears noticeably better than another. It is unfortunate that Denver sent only the one canvas, Josef Bakos' 'Black Horse, New Mexico.' Omaha's three pictures, while serious efforts, fail to indicate whether any exciting, progressive work has developed there.

"Seattle sent two progressive still-lifes by Eugenia Worman and Walter Isaacs, together with a very advanced 'Composition of a Bather' by Peter Camfierman. 'Hawaiian Landscape' by Raymond Hill is on the conservative side. Portland shows three canvases, the most interesting perhaps being 'November Landscape' by Eric La Made, a golden toned and vibrant harmony.

"From the Golden Gate region came an uneven group, but one which contained several fine canvases: a thoughtfully and aesthetically developed still-life by William A. Gav; Maynard Dixon's decorative and rather mural 'Two Eagles'; and Charles D. Duncan's 'Shelah,' a picture realistic in its lively composition and tactile forms.

"Santa Barbara sent about as fine a representation as any one center: 'Joan,' conserva-

tive portrait of a girl with a hunting hawk, by Cecil Clark Davis; 'Magnolias' by DeWitt Parshall; and 'Wrestlers' by Douglass Parshall. The groups from Laguna Beach, Los Angeles and San Diego, again, are somewhat uneven in quality. Clarence K. Hinkle of Laguna Beach is one of Southern California's interestingly experimental and progressive artists. The picture from San Diego that has proved most exciting to critics is 'Girls and Palm' by Everett Gee Jackson. It received the highest award offered in an earlier exhibition.

"This is the first annual of this sort. Another year, the association should have learned how to get a better show, one that will more nearly represent at least one aspect of Western painting today."

A Wayman Adams Demonstration

In the Academy Lecture Room of the Pennsylvania Academy of the Fine Arts, on the evening of March 2, under the auspices of the Fellowship, Wayman Adams will give a demonstration of portrait painting with Harrison S. Morris as sitter. The three reel motion picture, "Making Portraits," by Wayman Adams, is being circulated in Pennsylvania and has been booked solidly for March.

Justification

The exhibition at the Durand Ruel Galleries until March 10, arranged through the co-operation of Durand-Ruel and Paul Rosenberg, which traces the development of French art from Ingres and the era of classicism to Cézanne and Post-Impressionism, has been given columns and columns of praise by all the New York art critics.

Margaret Breuning of the *Post* said that from this show "the real character of the genius of nineteenth century French art could be apprehended. . . . If one likes labels, there are all the familiar ones to pin on these well-known artists—classicist, romanticist, realist, impressionist and what-have you, to the end of the chapter. But the value of these works lies far more in the individual power and sensibility of the painters represented than in their adherence to any school or their serving later through enthusiastic disciples in the idolized capacity of 'chefs d'école.'

"Moreover, all these cherished distinctions of schools seem untenable when the full endowment of genius is realized, an endowment that rises above neat divisions of aesthetic theorizing."

"In the main," remarked Royal Cortissoz of the *Herald Tribune*, "this is a well balanced group of fine paintings, one genuinely illuminating for the student of French art."

"It enforces at once the dual significance of the school, its fidelity to tradition and at the same time its dependence—after the manner of all great schools—upon the mysterious springs of individuality. . . .

"Reflect upon the variety of this exhibition, on the rebellions it connotes, on the long chronology it spans, Ingres having been born

as far back as 1780 and Monet dying as recently as 1926. Was there ever a panorama more changeable, more abounding in that quantity which we call the ego, more fruitful in courage and the spirit of adventure? And was there ever a company of artists so diversified and yet so united on the sanctity of good workmanship?

"They all knew the cornerstone of art for what it was. It may serve—to change the figure—as a touchstone for the visitor to this exhibition. Drawing, craftsmanship—without them the painter is lost."

The paintings which had the greatest appeal for the critics were Gericault's "La Course des Barberi" [reproduced in the 15th February *ART DIGEST*], Delacroix's "Morte de Sardanapale," Manet's "Le Guitarrero," Van Gogh's "Self-portrait With A Pipe," Degas's "La Mendiante Romaine" and "Les Respasseuses" and Corot's "Femme a la Grande Toque" [also reproduced in the 15th February *ART DIGEST*.]

Clark Sculpture for Honolulu

A wood sculpture by Allan Clark, American artist, is recent gift to the Honolulu Academy of Arts. The subject is Nakamura Ganjiro, Japanese actor, in the classic pose of a samurai. In it, writes Clifford Gessler, critic of the Honolulu *Star-Bulletin*, Clark "reveals his fine sense of rhythmical line and sustained action.

"In spite of its immobile austerity, a certain quality of 'liveness' about the figure proves the artist's kinship with the Orient. In conscious adaptation of line patterns and use of color for purposes of design this American artist has met the East on the creative frontier."

Di Credi for Buffalo

Through the Elizabeth H. Gates Fund, the Albright Art Gallery, Buffalo, has acquired a small tondo, "The Nativity" by Lorenzo di Credi, from Count Pichi Sermolli of Florence. The picture has been in the Count's family for more than four hundred years.

Lorenzo di Credi (1456-1537) was the favorite student of Verrocchio and fellow-pupil of Perugino and Leonardo da Vinci. He is best known for his small tondos dealing with religious subjects. "The Nativity" is said to reveal the artist at his mature best and, according to Richard Offner, who wrote a critical analysis of it, should be dated within the first decade of the sixteenth century. This has been determined by comparison of its principal features with Credi's altarpiece in S. Maria delle Grazie, Pistoia, for which he received payment in 1510.

Mr. Offner states that the tondo, which has been found to be in a perfect state of preservation, "is a typical and excellent example of the art of Lorenzo di Credi. Indeed, there is not the slightest detail of the painstaking and finished execution that is not characteristic of Credi to the minutest streak of color. Similarly the types, the shapes and the features are the same as in other of his generally acknowledged or ascertained works. There is the same reigning quietude, the same absence of violent contrasts of light and shade, of vehemence of movement or action. Like his former shop-mate Perugino, Credi avoids all realism or naturalism. Everything is maintained in a region of idealism and timelessness. Here as elsewhere in his painting, the features are regular and comely, the forehead round with the hair smoothly drawn over it."

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Famous Sea Captains Open Waugh's Show



"Wild Coast," by Frederick J. Waugh.

Famous sea captains acted as sponsors at a reception given to Frederick J. Waugh, famous marine painter who is having his first important exhibition in many years at the Fifth Avenue branch of the Grand Central Art Galleries, New York. Joan Lowell, author of "Cradle of the Deep," presided at the tea table, around which were gathered Captain A. B. Randall, commodore of the United States Lines and famous captain of the Leviathan; Captain George Fried, noted for his brilliant rescues at sea; Captain Bob Bartlett of Commander Perry's famous polar expedition, and about forty other sea captains.

Waugh has been referred to as the greatest

painter of the sea since Winslow Homer, and this exhibition, which consists of about 50 paintings, occupies the entire first floor and part of the second. He has painted the ocean in all its moods—from a sparkling tranquil sea and lyric moonlights to the epic of storm and lightning. Pilot wheels, ship's bells, lanterns, compasses and ship's models have been loaned by admirers of Waugh's work.

Hutchinson Paintings for Museum

The High Museum of Art, Atlanta, has acquired from the Midtown Galleries, New York, two of Mary E. Hutchinson's paintings, "Italian Girl" and "Two of Them."

Scientific Tests

Chapters are being added all the time to the story of the scientific examination of paintings in order to establish their authenticity. THE ART DIGEST already has printed much material on the subject. The following is quoted from the *Art Trade Journal*, of London:

To indicate which dealers have the knowledge they claim and which have not, Mr. Francis Howard is advocating a "fully equipped laboratory devoted to the study of paintings." He states that whilst X-ray, ultra-violet light, chemical analysis, infra-red and micro-photography may not often yield conclusive evidence of authenticity such as a hidden signature, and are not as exact in dating pigments as has sometimes been claimed, yet they can determine what areas are original or repainted, the constitution of pigments and mediums, and the similarity or dissimilarity of brushwork to that of any particular master. Such evidence, he suggests, should deal a severe blow to the traffic in irresponsible certificates attributing second rate and faked pictures to great masters. Most of these are of foreign origin. Insurance companies, he says, as well as collectors and conscientious dealers, will welcome stricter surveillance in this field.

Mr. Howard advocates thorough investigation—and where necessary exposure—of present-day cleaning and restoring practices in the trade, and even goes so far as to suggest instituting certificates for restorers. This, of course, might mean that no restorers could get work unless certificated.

"There is some foolish opposition to these scientific aids," continues Mr. Howard, "but chiefly from dealers who are known to perpetrate 'improvements,' eliminations, and reconstructions which they do not wish revealed. As they cannot hope to conceal such things indefinitely, they will be wiser to meet them gracefully than attempt unsuccessfully to evade them."

We would like to think with Mr. Howard that these frauds would be terminated by the establishment of an art laboratory on the lines he suggests, but will they? Unscrupulous dealers will always exist, we are afraid, whilst there are a sufficient number of ignorant people ready to be gulled by them. A better informed public will provide the only remedy.

Helen McAuslan's Show

Helen McAuslan, who has recently become a member of the American Group, is having a one-man show at the Group's galleries in the Barbizon-Plaza Hotel, New York, until March 10. There are 20 oils, figure pieces and landscapes.

Miss McAuslan has had several one-man shows in New York in recent years at the G. R. D. Studio and the Gallery 144 West 13th Street, and examples of her work have been included in exhibitions at the Whitney Museum of American Art and various traveling shows of the College Art Association. The artist studied painting at the Art Students League with Boardman Robinson and John Sloan, lithography in Paris and fresco painting in Mexico.

An Error Corrected

THE ART DIGEST wishes to correct an error in its report of the national exhibition of color block prints at the Los Angeles Museum. Listed among the fifteen exhibitors is "Ernest W. Lawson," which should read Ernest W. Watson, who is well known in this field of graphic expression.

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Chester Johnson

Chester Johnson, well known art dealer of Chicago, died after a short illness, while still in the prime of life.

A tribute to his memory was written by Daniel Catton Rich for the *Chicago Tribune*. "The death of Chester Johnson," Mr. Rich said, "removes from Chicago a man who was vitally concerned with almost every progressive movement in art. . . . Above all, he made his gallery a real force in the artistic life of the city. . . .

"In choosing exhibitions, in bringing the new and untried to Chicago, Chester Johnson not only supplemented the official art bodies but often called their attention to works and artists that had not yet been seen here.

"He was a persuasive and patient defender of new tendencies in art. I have often heard him explaining the hidden qualities in a work, and I believe many who are interested in artistic things in Chicago today gained their first insight in his gallery. By maintaining a remarkably high standard of quality he succeeded in educating collectors to the point where they preferred the better to the good. Private collections in which he had a hand invariably include examples of remarkable interest which often would not have gravitated to the city without his enterprise, and certainly would not have remained here. The Art Institute of Chicago is today richer by certain pictures which came from his gallery. . . .

"Chester Johnson's influence, personal and professional, extended in widening circles from his bright and friendly studio. Those concerned with art in Chicago will begin to realize how far it reached now that he is gone.

"The gallery itself, arranged with astute taste, had nothing of the forbidding or of trickery about it. As you sat there, with Mr. Johnson on one side and his partner, Mr. Quest, on the other, looking over a batch of new arrivals or discussing some of the old ones, you felt yourself in the presence of those who understand and love pictures. These canvases might have been from a private collection, so carefully were they chosen, so well did they wear."

Grace Horne Is Dead

Grace Horne, well known art dealer of Boston, died there on Feb. 15. She was a champion of the younger artist and a sponsor of contemporary art.

Albert Franz Cochrane of the *Boston Transcript* wrote that in Miss Horne's death Boston lost an important influence in art. "Through her activities and friendly interest," he said, "Miss Horne brought many a young painter or sculptor before the public, oftentimes at a considerable sacrifice to herself. . . . She was interested in art and artists above the academic or social position of exhibitors. Her galleries were at all times open to artists of promise, regardless of whether they were 'approved' or financially profitable in championing."

Independents at Detroit

The Society of Independent Artists announces its sixth annual exhibition, to be held in the Auditorium of the J. L. Hudson Company, Detroit, from April 9 to 21. Any artist, living anywhere, may obtain membership upon the payment of \$2. All applications with entry cards must be received not later than April 2. As in the past there will be no jury and no prizes. Address: Walter Speck, Sec., Society of Independent Artists, 714 Insurance Exchange Bldg., Detroit.

Ruth, "Sultan of Swat," as Seen by Nakian



"Babe Ruth," by Reuben Nakian. A Detail of the Eight-foot Figure.

It is indeed a rare occasion when art makes the sport page. But the exhibition of Reuben Nakian's plaster cast of his heroic statue of "Babe" Ruth at the Downtown Gallery, New York, found Will Wedge, sports writer of the *New York Sun*, a most interested observer. Wedge, who had so often seen the baseball idol in action, was so impressed with the sculptor's conception that he devoted his column to an appreciation of the statue.

As this writer sees it, Nakian views Ruth as "something colossal, a symbol of his sport and age, truly a representative American, a hero vital with a new country's primitive power, and due to survive down the shadowy arches of time." It is an estimation that would surprise the rough-and-ready "Babe," as would also the statue itself, "for it is a piece of modern art, and Ruth, to judge by that picture of the pretty cows munching on the wall above the grand piano in his apartment, has more of a leaning for the Academicians.

"If Ruth meets Mr. Nakian, I imagine that the first thing the Babe would say would be: 'What the h— did you do with my uniform?' For there isn't much of the Yankee flannels showing in the statue. But as Nakian says: 'Why bother with details in a grand symbolic creation? The Ruth statue is not an illustration or a portrait—it is the essence, the spirit of the great slugger. Any one could stick on

buttons or lettering on the blouse, and similar details. It is leaving out such unimportant features and the selection of more vital things that is really hard and forms the simplification that is real art.

Wedge "dug up" a number of interesting facts about Nakian and his statue. The figure consumed a ton of clay, required a year of Nakian's time and \$2,000 of his money. The "Babe" has never seen the statue, never posed for it and never met the sculptor, who worked from fifteen large photographs of the slugger. Nakian used to play baseball himself, being a good pitcher but a poor hitter. He always admired "kids who could connect cleanly with the ball." This plastic "epic" of Ruth really represents the "Babe" in his most epic moment—the hitting of his sixtieth "homer" in 1927, by which he established a record that has never been equaled. That day, Sept. 30, was the first and last time that Nakian paid his way into a ball game and saw Ruth in the flesh.

Nakian hopes the eight-foot statue will be cast in bronze and installed on a gigantic pedestal in Yankee Stadium. He thinks the fans of the country owe it to their idol to contribute nickels and dimes toward defraying this expense. The statue is now on view in the First Municipal Art Exhibition in the Forum Galleries, Rockefeller Center.

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PAINTINGS

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New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

Critics Differ on Burchfield

Charles Burchfield really paints in water colors. This was proved in his recent exhibition at the Rehn Galleries, according to Edward Alden Jewell of the *Times*: "He uses water colors much as another artist would use oil, obtaining an effect of material substance that more commonly results from use of heavier mediums, and thus establishing himself as an artist quite outside the school of water-color that, very generally speaking, was started by Turner, continued by Whistler and that is sponsored, nowadays in this country, by such artists as John Marin, Sheeler and Demuth."

Margaret Breuning of the *Post* remarked upon his ability "to escape the formula which appeared for some time to be confining his work for a far broader and at the same time deeper aesthetic expression." Referring to his "increased power of concentration, his solidity of structure and his significance of content," Mrs. Breuning added: "There is greater freedom from anecdotal appeal, whether satiric comment upon suburban life or the macabre implication of sinister old houses. Combined with a highly developed power of observation of the objective world, there appears a more marked perception of the essential quality of the subjects he depicts which results in a deeper emotional appeal, as in 'November Evening,' a landscape canvas in which the American scene is realized with truth and poignancy that bring conviction."

Lewis Mumford was quite cool and unsympathetic in the *New Yorker*: "Burchfield is Hopper on a dull November day; in short, a minor talent, sustained by subjects which must be grim and pathetic in themselves before he can use them . . . The more I see of Burchfield's paintings the more sure I am that he holds us by the one grim note in which sentimentality mingles with decay. Dark, slatternly buildings, a stark mass of railroad tracks

serving as a platform for a waste of battered roofs, a dull red huddle of houses on a dreary hilltop, dominated by a black tree that shivers against the white horizon—in these pictures the treatment is conventional, but not altogether weak."

However, Henry McBride of the *Sun* likes everything Burchfield does. "I like helpless honesty such as his. I like honesty of any sort. I can't always manage it myself, but I certainly like it in others. So the absence of floss and delicate persiflage and double meanings doesn't worry me at all in the Burchfield oeuvre. I am more than content with his determined insistence upon the truth and nothing but the truth about Buffalo and places in that neighborhood."

* * *

Jacobsson Gets Modest Criticism

Railroad yards, factory towns and hill villages of Pennsylvania, a region seldom sought out by artists, furnished Edward Gustave Jacobsson with most of the material for his first one-man show at the Morton Galleries, New York.

Carlyle Burrows in the *Herald Tribune* found the artist's pictures pleasing, because "they were generally sensitive and appealing in color, being painted with a soft, feathery brush-stroke and having a decorative accent in style."

Although Henry McBride termed Jacobsson's paintings "unassuming little canvases," he noted that the artist "paints them with evident sympathy and with a reserve that invests them with a quietly appealing quality—a sort of familiar, neighborly touch that seems to make them genuinely worth while in a modest way."

* * *

A German Woman's Energy

Annot, one of Germany's leading women painters, was heartily received by the critics when she exhibited at the Marie Stern Galleries. Particularly interested in independent women, Annot selected 15 of the 35 items to include a dancer, an attorney at law, a composer of music, a facial surgeon, a publisher, a jeweler and a fashion editor. Henry McBride of the *Sun* characterizes Annot as "a lady of energy . . . She paints with the splash and

dash of a Raoul Dufy, though not always with the chic and precision of Dufy. Perhaps there is some of the wildness of Vlaminck in her makeup too." McBride preferred her flower pieces to her feminine celebrities.

"Annot," said Margaret Breuning of the *Post*, "is thoroughly German, yet cosmopolitan experience and education have been superimposed upon this Teutonic basis so that the respect for impeccable craftsmanship is not allowed to mitigate an ardent vehemence of personal expression that transcends any formulated rules of artistic procedure."

Helen Appleton Read of the Brooklyn *Eagle* also found her to be "essentially Teutonic," as she wrote in a similar vein: "In her portraits for example, there is a suggestion of the powerful realism that tends to overstatement, so characteristic of the modern German school, but which, in her case, is counterbalanced by a strong decorative quality and a distinguished color sense."

* * *

A Curator Who Creates

Herbert Tschudy, curator of paintings at the Brooklyn Museum, was given an exhibition of water colors at the Fifteen Gallery, consisting of 16 examples. Half of these were painted in New Mexico last Summer, and, some extended back as far as 1917. This show, according to the *Sun*, indicated "a real advance upon the work he has shown previously. He has good color at his command, a crisp touch and a knowledge of what the flow of water will do and won't do. In addition he now begins to see the necessity for getting the wind and the rain into his pictures."

Helen Appleton Read of the Brooklyn *Eagle* was glad that Tschudy had escaped the fate of some apt water color artists—that of becoming a virtuoso. "He gives fresh evidence of his ability to handle pure wash and to make it serve whatever purpose the subject demands without getting out of hand and existing for itself as an exercise in pure virtuosity . . . Fortunately his deep sincerity and a belief that the artist's mission is to interpret nature prevents any such catastrophe."

Margaret Breuning of the *Post*: "The fluent washes of color, the subtle breaking of color and light planes, the swiftness, the concentration, the freedom from naturalistic fidelity that mark these papers imbue them with a vividness of expression that is tinged by an individual quality of vision and creative conception."

* * *

Critics Approve of Olin Dow

The debut which Olin Dow made in New York with his exhibition at the Ferargil Galleries met with favor from the critics. Royal Cortissoz of the *Herald Tribune* judged him as having "genuine talent." His pictures were "admirable in their spacing, in the just placing of the figures and finally in the unity which the artist achieves. Mr. Dow knows how to fill a large area with a true designer's flair for the distribution of accents fixed against a plain background. But he knows also how to distill the character in a type or a scene."

Howard Devree of the *Times* liked Dow's "striking decorative sense, which is sometimes tempered (one would almost say heightened) by a pleasing humor. Mexican women carrying great sunlit laundry baskets on their heads, the figures well spaced, are presented in especially attractive designs on screens."

To Margaret Breuning of the *Post* it was "a lively showing, containing humorous notations, sprightly comments, swift sensitive perception of the essentials of the thing recorded in individual idiom of artistic expression."

"Technical performance seems to be—where



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it should be—at the service of the artist's ideas, rather than an end in itself. One of the artist's chief assets is an unfailing flair for effective color patterns. It is, in fact, the realization of delightful and provocative color relations that lends such vitality to the work."

* * *

The Vigor and Heft of Liberte

Hints of the painter he may become were evidenced by Jean Liberte in his exhibition at the Eighth Street Gallery, according to Lewis Mumford in the *New Yorker*. "At the moment, he has been caught in his larger canvases by the deep, wine-like colors and strong splashes of paint that derive from Rouault. While the influence is not slavishly submitted to, it is nevertheless an overwhelming one, perhaps because of the painter's sincerity."

In the opinion of Carlyle Burrows of the *Herald Tribune*, Liberte is an "artist of feeling and energy who has something to gain from a closer study of technical problems . . . Liberte has a genuine painter's instinct for color, and a vision which now seems increasingly affected by the example of the Frenchman, Rouault. He uses the same loaded brush to define his forms darkly, but his compositions, however, remain touched with a grace and a sympathy of his own."

Describing Liberte's "emotional intensity, depth and richness of color and an almost explosive energy of painting," Howard Devree of the *Times* said: "One finds an almost frightening vigor and sheer spendthrift weight of pigment in his heavy blues and deep, unholly reds. Landscapes and figures alike possess a violent, primitive, romantic urgency—something vital, forceful, real—whether one likes the work or not."

* * *

Lucile Howard's Italian Landscapes

Italian landscapes by Lucile Howard at the Schwartz Galleries brought Royal Cortissoz of the *Herald Tribune* to remark: "She is a fervid colorist, she appreciates the grace lying in a tall cypress, and she can interpret the atmosphere of a region that is enveloped in romance. Incidentally, Miss Howard is not betrayed by her romanticism into forgetfulness of the hard laws of composition and her scenes are selected with judgment."

"The artist," said Margaret Breuning of the *Post*, "has rendered her personal reactions in richness of color and nobility of design that echo the emotional key that Venice still strikes poignantly . . . A reticence of expression preserves the work from floridity without detracting from the impression of an actual prodigality of natural beauty. Suavity of handling and vigor of design mark all the work."

* * *

Boris Deutsch Gets Advice

Boris Deutsch, who gave the New York critics a chance to comment frankly on his work during his first one-man show at the Seligmann Gallery, was rewarded by their admission of his "talent" and "skill." Margaret Breuning of the *Post* gave a good constructive criticism: "Deutsch shows himself to be an artist of original conceptions for which he has developed a highly personal idiom

Miner Exhibits His Portraits of Horses



"Beginning a New Home," by Edward Herbert Miner.

A large group of Edward Herbert Miner's equine portraits and sporting subjects have been assembled at the newly established Empire Galleries in the British Empire Building of Rockefeller Center, where they will remain on view until March 10. Although he has exhibited at the Salmagundi Club and the National Arts Club frequently, this is his first one-man show.

These paintings, which depict the thirty-one outstanding breeds of the horse, have been used by the National Geographic Society for its comprehensive American survey on this subject, and are exhibited here for the first time outside of Washington, D. C. Mr. Miner's knowledge of the horse also brought about the execution of a few zebras and wild asses, along with some idealized pictures of young horses visioning the future when they will ride madly to war or in the hunt. There

are also studies in the family life of the horse, and in these the artist sympathetically catches happy incidents in the lives of the young animal before he has been broken to the saddle and the jump.

From his infancy Mr. Miner has breathed in a horse atmosphere, for he is the son of a horse breeder and was reared on a stock farm. Since he first exhibited drawings of his father's trotters at the age of 12, he has drawn and painted horses unceasingly. He was the first to construct a studio into which a horse could be ridden and posed under homelike or "stable-like" conditions. It is in his studio at Westbury, L. I., situated in the very heart of horse activity, that most of his paintings in this exhibition were finished.

The above picture is one of Mr. Miner's later works, in which he has placed his horses in a new treatment of landscape.

of expression. Much of his work loses through a distortion which serves no apparent purpose in organization of design or translation of an emotional content implicit in the theme. Where he does not employ this almost hysterical accent of exaggeration his ability is more evident."

In the belief of Royal Cortissoz of the *Herald Tribune*, Deutsch has not as yet definitely found himself, but has unquestionably "ability and talent." Edward Alden Jewell, *Times* found "skill in his brush" and "an authentic racial quality in his style."

* * *

Cheney Tells Truth About Winter

Winter was the key note in Russell Cheney's exhibition at the Montross Gallery, along with torrid suns and luxuriant vegetation, stated Margaret Breuning of the *Post*. "The artist has not gone in for the picturesqueness of winter so much as its numbing thrall. He shows no glittering expanses of snowy fields, no patterns of blue shadows on gleaming white. There is something sullen, unrelenting in this cold which seems to lay a spell of torpor on village streets and countryside sub-

duing them to its inertia, setting a tempo of mood on the world. These wintry landscapes are good painting, carried out in easy suavity of handling, nicely adjusted nuances of color in the lower register of the palette, unexpectedly intensified by sharp notes of green in hardy pines or the almost acid blue of the clear wintry sky."

The *Times*: "His brushwork is clean and deft. Color, always attractively keyed, lends itself nicely to the decorative scheme employed. Mr. Cheney has learned, or was perhaps born with, the virtue of orderliness, simplicity and clear, uninvolved statement."

Pierre Matisse

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Jimmie Flew Once from Art, Now He Struts



"Unemployed Storks," by Berta N. Briggs.

Berta N. Briggs—in spite of the zero weather—spent her winter hatching out birds, a natural process that ordinarily requires heat. The incubator will have its doors opened on March 5 at the Argent Galleries, New York, and until March 17 the birds will be sprawling all over the place.

Spoonbills and pelicans, toucans and snake-birds, and other odd feathered creatures whose appearance is stranger than fiction, are placed by Mrs. Briggs in settings of her own imagination. The birds were studied and sketched at the Bronx Zoo, where the artist found them acutely self-conscious. She found out many interesting things about the birds in the zoo. Especially about Jimmie the shoebill, who used to flee at her approach. Finally he learned to know her and now he struts and poses with the calm of a professional model. Once she

saved the life of an infinitesimal baby gull when a huge pelican was about to engulf it in his capacious beak.

Mrs. Briggs has been compared to Anatole France in her ability to see likenesses to human behavior in the actions of these birds. In one of her paintings, entitled "After Dinner Speaker," an awkward bird seems to be addressing his helpless and bored companions, rousing a fellow feeling in the hearts of all who have suffered under a similar human manifestation. Herr Hitler might use "Unemployed Storks" as propaganda for an increased birth-rate.

Boyer Gonzalez Is Dead

Boyer Gonzalez, marine artist, who divided his time between his home in Galveston, Tex., and his Summer studio at Woodstock, N. Y., died on Feb. 14 at the age of 57.

Mr. Gonzales studied with William J. Whittemore in New York, Walter Lansil in Boston and also in Holland, Paris and Florence. He had painted with Winslow Homer. His pictures are in several of the larger museums of the Southwest, among them the Isaac Delgado Museum and the Witte Memorial.

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"In My Opinion—"

Haynsworth Baldrey, sculptor, is one of many who take exception to the entire idea of trying to make an artist into an efficient business man. Mr. Baldrey, a successful artist, is impatient with the exploits of the "trained and efficient business man." Mr. Baldrey, joining the forum on "The Layman," writes:

Two articles in *THE ART DIGEST* of January 1 contain much interest because, being written from contrary view points, they reach very similar conclusions.

F. J. Schaible who is quoted on page 6 seems to advocate that the artist reduce the price of his pictures to the cost of lithographs and that in his studio he should be willing to accept anything offered by a condescending and charitably minded prospective buyer, while on page 32 Frederick Schwankovsky urges artists to price their work so that it will pay "high powered" salesmen to "follow up" prospects and to maintain these same high prices in their studios.

Starting from these divergent points of view these writers both reach the conclusion that the artist is not a business man.

Personally I am a trifle fed up on this mythical "trained and efficient business man." I had hoped that the exposures of the past few years had removed that bromidism from our speech. Perhaps there is such an animal, but if so the species is not sufficiently numerous to be held up as an example for artists. These writers agree that the artist is not a business man. They also agree that the American public buys what it likes. But one wishes to give them what they want at a price competitive with lithographs and the other wishes to make sales at high prices.

The argument therefore evolves about the question of price. How much is a work of art worth? Of course, that question can not be answered authoritatively. We can, however, form a basis whereby each artist may value his own work by applying the factory methods.

Suppose an artist wishes to make a gross profit of \$6,000 a year. To obtain this and allow for a 25 percent commission, he must sell \$8,000 worth. Using the \$8,000 as a working basis, the problem reduces itself to a matter of simple arithmetic. From past experiences the artist knows how many pictures he produces in a year and prices them accordingly. For instance—if he spends the entire year upon just one canvas, he naturally places the price at \$8,000 and has nothing further to worry about. If he paints four pictures, he must charge \$2,000 each. If he can work 365 days a year and turn out two finished canvases a day he will produce 730 pictures and may sell them at \$10.96 apiece.

It is conceivable that of the 730 paintings by the two-a-day artist, one might be a greater work of art than the canvas produced by the one-a-year man. However, no artist is a competent judge of his own work until he has the shock of seeing it after a lapse of years. Anyway, we are trying to get this thing down to a business basis and artistic value need not be a consideration. So all the artist has to do is to divide the amount he wishes to make by his output. After that all he has to do is to sell his output.

PATAKY GALLERY
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Sur-realist Wins First Springfield Prize

To those who believe that the vogue for "sur-realism" is past, the fact that Edward Landon won first prize with his sur-realist painting "Memorial Day" at the Springfield (Mass.) Art League's 15th annual, just closed at the Springfield Museum of Fine Arts, may come as a surprise.

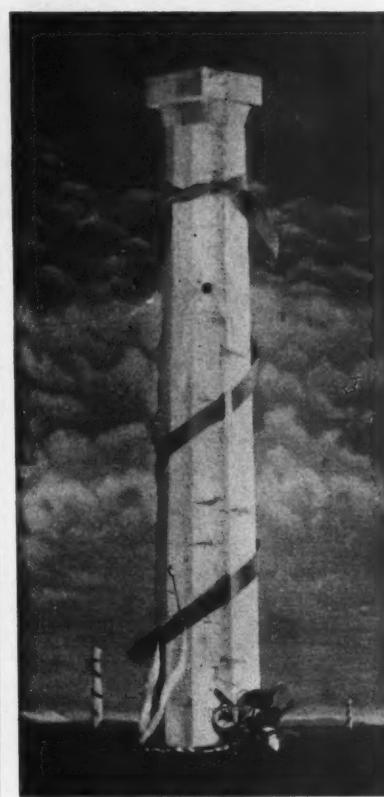
The art critic of the Springfield *Union* remarks: "The League has progressed from the stage where it would not hang a nude simply because it was a nude to the stage where the first prize goes to a sur-realist work, and a very fine one, and the general level of the exhibition comes closer to the quality of the prizewinner than it has in the past. Such a rapid development in taste in painting is rare and the League can claim no small part of the credit for it."

The prize winning picture represents a single memorial column with deep wide flutings and a plain capital. Around it is wound a blue ribbon, knotted and pinned, and at its base is a bouquet. It is set in a faded blood-red ground, and in the distance are two similar columns. The sky is a pearl gray.

"The question is not whether Memorial Day has been represented in this fashion before," says the *Union*, "but whether this is an adequate and sympathetic representation of it. In this respect this painting is memorable. Its sufficiency is the most notable thing about it. It does stand for Memorial Day, it hints at carnage, at sacrifice and at the empty honors with which the dead are formally rewarded. The test of whether or not it is a fitting picture for the subject matter comes in an attempt to think up a more fitting one, and it meets this test. It meets a second test in that it will persist in one's memory."

The jury of selection and award for paintings, which was comprised of Delphina H. Clark, chairman; Laura Bragg, Henry Billings, Luigi Lucioni, John Sloan and Herbert Tschudy, gave honorable mention in oils to "Pansies" by Gertrude Tonsberg and "Old Barns" by Mary Robertson Wilson.

According to the Springfield *Republican* the water color paintings were the "finest collection that the league has yet shown." The purchase prize in the group—the picture to be presented to the Museum of Fine Arts—



"Memorial Day," by Edward Landon.

went to Edith Nagler for her landscape "Monday Morning." The color scheme, very low in key, is nevertheless very effective and the artist achieved atmospheric realism, in the opinion of the critics.

Honorable mention in the water color medium went to Sanford Low for "Bossy O'Connor of New Britain." In the arts and crafts section the prize went to Katherine Forest for a wall hanging, "Noah's Ark," and honorable mention to George E. Germer for a sterling silver pectoral cross.

prize of \$300 for "the best painting of flowers or a garden, preferably a garden."

A new jury system will be inaugurated next fall, differing from last year's as last year's differed from those of previous internationals. The jury of awards for the last exhibition was made up of three American art museum directors. Before that the juries were composed exclusively of artists. The 1934 edition will be judged by an artist, an art director and an art critic—on the grounds that it will be more representative. During February, Mr. Saint-Gaudens visited the American artists who are to be invited. Early in March he will sail for Europe to arrange for the representation of European artists.

An Arms-Eby-Fisher Show

Recent etchings by John Taylor Arms, Kerr Eby and A. Hugh Fisher are being exhibited at the Print Corner, Hingham Center, until March 10. One feature is the print, "Medieval Pageantry—Church of St. Radegunda," in the production of which Mr. Arms and Mr. Eby collaborated and which was reproduced in the 15th December issue of THE ART DIGEST. Mr. Fisher's Hungarian set of etchings is included.

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A beautiful Corot heads the French school, which is further distinguished by a Diaz group in wooded landscape, a striking Henner, and other commendable works. Schreyer is characteristically represented with a vivid mounted Arab.

Collectors will appreciate the group of landscapes by John Francis Murphy, and the fine examples by Inness, Bruce Crane, and Blakelock.

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Exhibit Held of Sculptor-Painter Project



"Wine Press," by Domenico Mortellito.

One feature of the joint exhibition of sculpture by Jane Wasey and paintings by Domenico Mortellito at the Montross Gallery, New York, until March 10, is a collaborative project combining architectural drawings, sculpture and murals by the two artists.

Mortellito's work has been included in a number of group shows, and murals executed by him decorate the lobby of the Newark School of Fine and Industrial Arts. Mural painting is his preferred medium of expression and he employs this technic in his paintings, as is revealed in the "Wine Press." Portraits, and scenes from New York life dealing with the subway, moving day and a push cart incident, are included, along with studies of

children whom he depicts with humor and sympathy.

Jane Wasey's sculptures are mainly direct carvings in stone or wood. A sandstone figure in heroic scale of a seated woman holding a child, a standing female figure in ebony and the head of a woman in granite are among the most recent of her sculptures.

The collaborative project is revealed with colored renderings of interior and exterior. A mural by Mortellito, in quarter scale, presents one episode of "The Progress of Man," designed to encircle a rotunda in which Miss Wasey's monumental group of Man, Woman and Child, also in quarter scale, is to be centered.

Honolulu's New Jury Plan

A new method of judging the annual exhibit of the Association of Honolulu Artists will be tried this year, according to Clifford Gessler of the *Honolulu Star Bulletin*. Under the new system the executive committee of the association will act as a hanging jury, and will invite three non-members to act as a prize jury for the exhibition, which is being held in March.

The executive committee has selected Benjamin L. Marx, Albert Heckman of New York and Fritz Hart, director of the Honolulu Symphony Association, to make the awards. Dr. P. C. Chang of Nanking University, China, and Harry Bent, Honolulu architect, will act as alternates. The association annually awards a \$50 prize for the best single exhibit and two honorable mentions. Last year these were selected at a cigaret concours, in which each exhibitor had two votes, one for his picture and one for that of another artist.

"Mother" Now in Toledo

Continuing its circuit of American museums, through the generosity of the Louvre, Whistler's famous portrait of his mother has arrived in Toledo, where it will remain on view at the museum until March 15. As elsewhere on its nation-wide tour, the "Mother" was hailed with unprecedented enthusiasm by the city's art lovers. An armored truck and a boy scout guard of honor conveyed the painting from the railway station to the museum.

The Jury Problem

[Continued from page 4]

to appoint on a jury some of the following types: 1—An independent critic (a writer or a scholar). 2—A curator (not a director of a museum). 3—A professional art critic. 4—A collector (an art patron). 5—A liberally cultivated layman. 6—An artist, or perhaps two.

"And can we persuade our authorities, no matter how the press may clamour, to withhold prizes until the show is nearly over."

Toronto's 62nd Annual

The Art Gallery of Toronto is housing during March the 62nd annual exhibition of the Ontario Society of Artists.

The society for more than sixty years has contributed to the growth of a characteristic Canadian art and the present exhibition marks a new advance in the interpretation of the Canadian scene. The Canadian painters have a restrained and impartial eclecticism.

Three Temple Purchases

The Pennsylvania Academy of the Fine Arts announces the following Temple Fund purchases from the 129th annual exhibition of oil painting and sculpture for the Academy's permanent collection. They are: "Great White Herons," by Frank W. Benson; "French Island: Old Town," by Carroll S. Tyson; and "Old Grindstone," by Henry McCarter.

A Stern Show

Admirers of the art of Albert Sterner, through his career both as illustrator and as portraitist, will have an opportunity to study his latest figure subjects beginning March 3 at the Kleemann-Thorman Galleries, New York. His "Hunter with Rabbits," included in New York's Municipal Art Show, occupies the cover of this issue of *THE ART DIGEST*.

In a discussion entitled "Art, Sane and Insane" at the Contemporary Club in Philadelphia, with Homer Saint-Gaudens, director of fine arts at Carnegie Institute. Mr. Sterner stated some of his ideas on art.

Opening the discussion, Mr. Saint-Gaudens stressed the turmoil and confusion of the social order reflected by the artists. "The art world is just as sane or insane as the whole social structure. If one can arouse the emotions of a recognized group by lines and color, irrespective of reality, others should not make fun of him. Each artist is getting his own 'scale.' Sometimes he does not hear the scale correctly, and we, the laymen in art, do not hear it at all. We should not make fun of what he does. It is a reflection of the social order."

Sharp issue with this point of view was taken by Albert Sterner, who dismissed the "cults" in art with a general implication that they contributed the insanity and referred to art as "stemming ugly sociological conditions." Mr. Sterner insisted that the province of the artist is not to reflect the ugliness of the changing social order, but to step ahead of it and lead it into the path of beauty.

"To understand this modernistic painting," he said, "one must learn an entirely new language for each painter, which is obviously impossible. Art should not be an expression for one's self or for a small group. It should be an expression for those who cannot express themselves. All great artists worked for the enjoyment of others. Experimentation is necessary, it is true, but there are many experiments now on public exhibition which should never have got beyond the Artists Union. They are not great and not for laymen."

The Connecticut Annual

The Connecticut Academy of Fine Arts will hold its twenty-fourth annual exhibition at the Morgan Memorial in Hartford from March 10 to April 1. Only works in oil and sculpture by living artists which have not before been publicly exhibited in Hartford will be shown. Due to limited hanging space only one example of each artist's work will be included.

The jury of selection is composed of John C. E. Taylor, Carl Ringius, Helen Townsend Stimpson, Cornelia C. Vetter, Frances Hudson Storrs, Jessie Goodwin Preston, Henry Saling, Aage Moll, Paul E. Saling, Frank A. Giddings and James Goodwin McManus.

An unusual thing about the jury of awards is that women outnumber men. The members: Gladys Edgerly Bates, Eleanor Lathrop Sears, Dorothy Segal, Guy Wiggins and James Goodwin McManus.

Five prizes will be awarded: the Charles Noel Flagg Prize (\$100), for the best work of art completed within two years previous to the opening of the exhibition; the Alice Collins Dunham Prize (\$25), for the best portrait by a member of the academy; the Gedney Bunce Prize (\$50), for the best landscape or marine; the Margaret Cooper Prize (\$50), for the best picture by a Connecticut artist; the Atheneum Prize (\$100), for the best picture or other work of art by any exhibitor in the show.

Academy Annual

The 109th annual exhibition of the National Academy of Design will be held in the Fine Arts Building, New York, from March 14 to April 15. Exhibits are limited to oil paintings, sculpture, etching, engravings, drawings and prints in monochrome, never previously exhibited in New York.

The jury of selection is composed of Jonas Lie, chairman; W. Granville Smith, secretary; Charles Bittinger, Edwin H. Blashfield, A. Stirling Calder, John F. Carlson, Cyrus Dallin, Ulric H. Ellerhusen, Walter Farndon, Gertrude Fiske, John Folinsbee, August Franzen, William J. Glackens, Albert L. Groll, Felicie Waldo Howell, Isidore Konti, Harry Leith-Ross, DeWitt M. Lockman, Jean MacLane, Herman Dudley Murphy, Hobart Nichols, Van Dearing Perrine, Henry R. Poore, Leopold Seyffert, William J. Whittemore, Ezra Winter, Charles H. Woodbury and Cullin Yates.

The jury of awards: Wayman Adams, Louis Betts, Roy Brown, Ivan G. Olinsky and Chauncey Ryder, painters; Chester Beach, Hermon A. MacNeil and Frederick G. R. Roth, sculptors.

The hanging committee: George Elmer Browne, Jonas Lie and John Gregory.

The following awards will be made: Thomas B. Clarke prize of \$150; Julius Hallgarten prizes of \$300, \$200 and \$100; Altman prizes of \$1,000 and \$500; Isaac N. Maynard prize of \$20; the Saltus medal; Ellen P. Speyer Memorial prize of \$300; and the Adolph and Clara Obrig prize of \$400.

Soler's Mexican Exhibition

Urbici Soler, noted Mexican sculptor, has just held an exhibition of studies of racial types at the Galeria Iturbe in Mexico City. Soler has caught in his bronzes the essential facial and racial characteristics of the Tarascos Indians of Mexico and the Araucanians of Chile.

On viewing Soler's sculpture, which is said to be a great deal like the studies of the races of mankind by Malvina Hoffman, Solana Gutierrez remarked that the sculptor's technique "obeyed the inner inspirations of education and reason. Although rigid, it nevertheless appears vibrant and stirring. His is a new art, as new as the prodigious style of Jose Ortega y Gasset."

Immigration regulations caused Prof. Soler to cut short his last stay in the United States and forced him to give up the direction of the San Francisco School of Modern Art. However, he hopes to return to this country soon and conduct classes in sculpture.

Merchant and Artist

Theophile Schneider, who will exhibit a group of paintings at the Roerich Museum, New York, from March 3 to 31, has divided his time in the last thirty years between his department store business and painting. He has been president of the Business Men's Art Club of Boston and is now vice-president of the Boston Art Club. Atop of his large department store in Boston he has a magnificently furnished studio. This show will be Mr. Schneider's first one-man exhibit in New York.

PAINTINGS

By

Anita Venier Alexander

March 5 to March 17, inclusive

MARIE STERNER GALLERY
9 East 57th Street, New York

Metropolitan Buys a Sterne and a Winslow



"Bali Bazaar," by Maurice Sterne.

"Bali Bazaar" is the second painting by Maurice Sterne to be acquired by the Metropolitan Museum of Art. This canvas, the latest of the museum's Hearn Fund purchases, was bought from the Milch Galleries, and is considered one of the most modern works to be admitted to the contemporary picture collection of the museum. It represents his East Indian period, when—maybe inspired by Gauguin—he investigated the exotic charm of a far away land.

Sterne, who was honored last year with a representative one-man show at New York's Museum of Modern Art, was the first to discover the painting material of Bali. It was 20 years ago that he found Bali. Informative to artists and art students is the fact that although Sterne started his paintings in Bali, he never finished them until later. As he phrases it: "Of what use is art in a place where art is expressed in living?" Since his visit in 1912 the little isle has been overrun with painters, tourists and movie men. It is now as "passé," as Gauguin's Tahiti.

"Bali Bazaar" measures 22 by 17 inches, and portrays a group of semi-nude young Balinese girls and young men in a market place. It is not realistic. Sterne seems to have been more concerned with semi-abstract design. Color spaces and patterns controls the work.

COMPOSITIONS WITH BIRDS

Watercolors by

BERTA N. BRIGGS

March 5 to 17

ARGENT GALLERIES
42 West 57th Street, New York

The Metropolitan Museum has also acquired, through the Grand Central Galleries, George Winslow's bronze head of Albert Lujan, a Taos Pueblo Indian. A second casting was purchased by Archer M. Huntington. Lujan is a brother of the Indian chieftain who married Mrs. Mabel Dodge, of New York.

Winslow, who took up sculpture in his fortieth year, has concentrated on the American Indian. His point of view is character delineation rather than stylization. His ultimate aim is a sculptural group comprising heads, torsos and figures, fairly representing the Indians of the Southwest. He wants it to stand as a memorial to the people from whom the whites have taken so much and returned so little.

"Most of the sculpture done of the Indian," says Winslow, "has been racial in character. My desire is to present a study of the individual Indian whose passing stirs something deep within me."

PAINTINGS

By

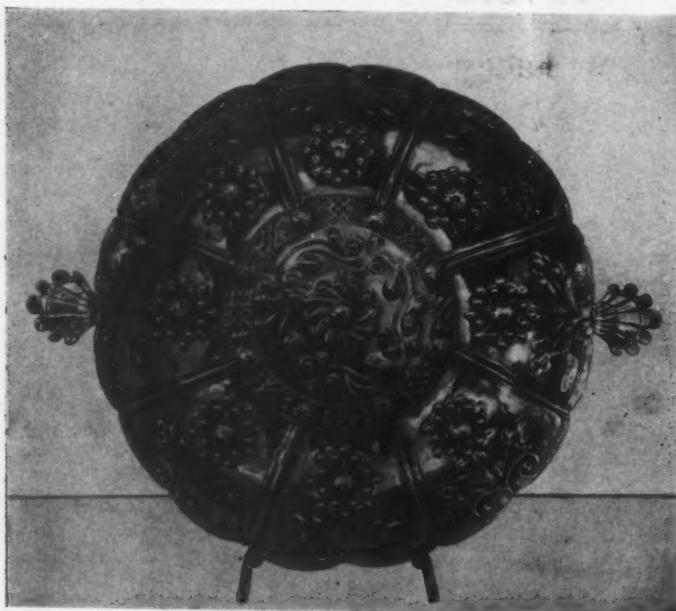
STERNER

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GALLERIES

Paintings - Etchings - Sculpture

38 EAST 57th ST., NEW YORK

Early Furniture and Silver in Auction



Charles I Repoussé Gilded Rose-shaped Dish. William Maundy, London, 1631.

A group of early American furniture constituting the greater part of the collection of Arthur Nowak of New York, which will be placed on exhibition at the American Art Association-Anderson Galleries on March 10 prior to its dispersal the afternoon of March 17, is said to be comparable to the Francis P. Garvan and Louis Guerneau Meyers collections.

The American Queen Anne group includes a fine and rare inlaid crotch walnut bonnet-top high-boy, made in Massachusetts about 1740. It reveals the excellence which the New England cabinet makers attained in the reproduction of fine English walnut furniture of the eighteenth century. It has a gracefully carved shell on the bonnet drawer and on the lower central drawer in the base. It appears to be almost identical with an example in the Metropolitan Museum of Art and is illustrated in Wallace Nutting's "Furniture Treasury," Vol. I. Another Queen Anne piece, attributed to Aaron Chapin, Connecticut, about 1750, is a graceful cherry high-boy. The cabriole legs are particularly slender and graceful and end in pad feet.

Interesting Philadelphia pieces are part of the Chippendale group. One is a shell-carved walnut lowboy, attributed to William Savery, about 1760, with four cabriole legs ending in claw-and-ball feet, the front legs carved on the knee with a scallop shell. Other Chippendale items in the catalogue from Newport and attributed to John Goddard are a very rare carved mahogany card table with claw-and-ball feet about 1760, and a mahogany block-front bureau, about 1770. The card table has a hinged rectangular top with squared outset corners. The molding skirting the frame is carved with the egg-and-dart motif. The four angular cabriole legs terminate in claw-and-ball feet and exhibit characteristic Goddard carving on the knee which takes the form of conventionalized acanthus.

The English furniture in the collection is mainly eighteenth century mahogany.

The English silver, with representative pieces ranging from Charles I to George III, is distinguished by an extremely rare and important Charles I repoussé gilded silver dish, by William Maundy, London, 1631. It is a shal-

low circular bowl, suggesting the Tudor rose divided by radiating ribs into eight panels, each containing a conventionalized rose on a leafy stem. It has a shell pattern handle on either side.

The John Markle Collection

Furniture and decoration, the property of the late John Markle, sold by order of the Bankers Trust Company, will go on exhibition March 3, prior to sale the afternoons of March 7, 8 and 9 at the American Art Association-Anderson Galleries. The furniture is mainly in the French 18th century taste. Tapestries include three Louis XV Aubusson examples, depicting exploits of Alexander the Great. A group of paintings includes works by Bouguereau, Martin Rico, Ridgeway Knight, Ashton Knight and others.

There are also the French and Italian 18th century water colors and paintings on porcelain, mezzotints in color, and etchings. Japanese carved ivories, portrait miniatures, bronze animal groups and busts, silver bibelots and Tigany glass appear among the art objects. Rugs include not only Oriental weaves but the now popular animal rugs.

Paintings of Many Periods

The presence of portraits by Romney, Hopper, Beechey and other British eighteenth century masters; two fine portraits of celebrated horses by John Herring, Sr., and contemporary ship paintings by Montague Dawson, reveals the great variety of a painting collection which will be dispersed at the American Art Association-Anderson Galleries, the evening of March 16. The pictures comprise the property of Mrs. Stanford White, Mrs. Annie D. Drake, Miss Helen V. Drake and the estate of the late Hiram Burlingham.

Works of the French school include a Corot and examples by Diaz, Henner and others. One of Schreyer's characteristic Arab subjects; American landscapes by Murphy, Inness, Bruce Crane and Blakelock; a portrait by Copley and canvases by Boldini, La Farge and Abbey also appear in the catalogue. Among the earlier paintings are Italian, Flemish and Dutch examples, largely of the 17th century.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

BOOKPLATE ASSOCIATION INTERNATIONAL—10th Annual Exhibition, at Los Angeles, May 1-June 1. Closing date for entries, April 10. Anyone may enter a bookplate by giving artist's name. Send two prints of each bookplate. No exhibition fee. Any medium. Prizes and honor certificates. Address: Helen Wheeler Bassett, 739 No. Alexandria Ave., Los Angeles.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: Oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Ass't Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Denver, Colo.

ROCKY MOUNTAIN PRINT MAKERS—Annual Exhibition, at the Denver Art Museum, March 15-April 1, under auspices of Denver Artists' Guild. Open to all. Closing date for entries, March 11. Exhibition and membership fee \$1. Media: Etching, drawings, lithographs, block prints. Six purchase prizes. Address: John Ford, Sec., Denver Artists' Guild, 1300 Logan St., Denver.

Hartford, Conn.

CONNECTICUT ACADEMY—24th Annual Exhibition of the Connecticut Academy, at the Hartford Memorial, March 10, April 1. Closing date for out of town entries, March 1. Closing date for Hartford entries, March 3. Open to all. Media: oil paintings and sculpture. Address for information: James Goodwin Manus, 86 Pratt Street, Hartford, Conn.

New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB—33rd Annual Exhibition, at the Free Public Library, April 14 to May 6. Closing date for entries, April 3. Open to all. Media: Oil, water color, pastels, prints, sculpture. No exhibition fee. Address: Anna H. Pierce, Sec'y, New Haven Paint & Clay Club, 1378 Boulevard, New Haven.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—4th International Exhibition of Lithography and Wood Engraving, June 1-Nov. 1, at the Art Institute. Closing date for entries, March 31. Last day for entry cards, March 24. Open to all artists. Media: Lithographs, wood engravings, block prints. No fee. Prizes. This exhibit is part of the Century of Progress Exhibition, 1934. Address, Robert B. Harsh, Director, Art Institute.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, at the Art Institute of Chicago, June 1-Nov. 1. Closing date for entries, March 31. Last day for entry cards, March 24. Open to all contemporary artists. Media: Etchings, aquatints, drypoints, engravings, soft-ground. No exhibition fee. Awards: Three prizes totaling \$225. This is part of the official exhibition for a Century of Progress, 1934. Address for information: Print Department, Art Institute of Chicago.

Detroit, Mich.

SOCIETY OF INDEPENDENT ARTISTS—6th Annual Exhibition, at the Hudson Gallery, April 9-21. Open to all on payment of \$2 membership dues. No prizes; no jury. Media: Paintings, sculpture, prints. Address: Walter Speck, Sec., Society of Independent Artists, 714 Insurance Exchange Bldg., Detroit.

Cincinnati, O.

CINCINNATI ART MUSEUM—41st Annual Exhibition of American Art, May 4-June 3. Receiving date for entries, April 16. Open to living American artists. Media: Oils, water colors, sculpture. Address for information: Walter H. Siple, Director, Cincinnati Art Museum.

Memphis, Tenn.

SOUTHERN STATES ART LEAGUE—14th Annual Exhibition at Brooks Memorial Art Gallery, April 5-30. Closing date for entries, March 9. Open to active League members. Media: Oil, water color, pastel, drawings, prints, sculpture, artistic crafts. No exhibition fee—active membership, \$5 a year. Awards not decided. Address for information: Ethel Huston, Sec-Treas., Southern States Art League, 7321 Pano St., New Orleans, La.

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Among the Print Makers Old and Modern

Chicago Linoleums

The chronological development of Chicago, from the arrival of Joliet and Pere Marquette in 1673 to the Century of Progress Exposition held last summer, has been told graphically in a series of linoleum cuts in "Chicago; a History in Blockprint" (Chicago; Consolidated Book Publishers).

This series of prints was executed by the advanced class in design under the direction of Clara MacGowan, assistant professor of art at Northwestern University. Previous to their publication, they were exhibited at the Pedagogical Institute at Vienna and at the American Library in Paris. A few of them have also been seen in New York and other Eastern cities, circulated by the College Art Association. Walter Dill Scott, president of Northwestern, has written the introduction to the book; the foreword is by Miss MacGowan, and the text has been supplied by James Alton James, professor of American history at Northwestern.

Miss MacGowan explains that the medium of the linoleum block, "because of its vigor and strength and its wide range of technique," was chosen as being particularly fitting for the portrayal of Chicago's pioneer and contemporary life. The students selected for depiction a list of events suggested by Professor James. They were allowed freedom of expression and individual interpretation in the execution of the work. A wide variety of technique and treatment in the series has resulted, which educators will admit is greatly desirable. High praise should be given Miss MacGowan for inspiring her students to find the beauty native to their environment and make a record of it.

Chicagoans, proud of the achievements of their city, and people in other places who have a deep regard and admiration for the town, will find a niche for this volume in their libraries.

"Prints and Processes"

"Comparisons in Prints and Processes" is the title of an exhibition at the Art Students' League of New York in which are works by the following artists: Peggy Bacon, Gifford Beal, Isabel Bishop, Warren Chappell, John Steuart Curry, Adolf Dehn, Anne Goldthwaite, George Grosz, Edward Hopper, Rollin Kirby, Yasuo Kuniyoshi, Richard Lahey, Charles Locke, Reginald Marsh, William C. McNulty, Kenneth Hayes Miller, Kimon Nicolaides, George Picken, Boardman Robinson, John Sloan, Harry Sternberg, Raphael Soyer, Harry Wickey, Denys Wortman and Mahonri Young.

In order that the work of contemporary print makers may be compared with that of the Old Masters, originals and facsimiles have been loaned to the League by several New York dealers—Kennedy's, Keppel's, Knoedler & Co., Kraushaar's, the Shima Galleries and Weyhe's—as well as the Metropolitan Museum. At the same time there has been placed on view all the materials used in connection with the processes of etching, wood-block and lithography.

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"New Faces"

The sale of fine etchings, reference and art books from the stock of Samuel Schwartz's Sons & Co., at the Plaza Art Galleries, New York, constituted one of the bright chapters in the current auction season. Excellent examples of the work of Whistler, Zorn, McBey, Pennell, Cameron, Benson and others drew a record crowd, which was distinguished by spirited bidding, proving that the interest in art is at last definitely on the upturn. William H. O'Reilly conducted the sale.

Of noticeable significance were the "new faces" among the audience—signifying the appearance of new collectors, who since the debacle of 1929 have rapidly developed into new and active buyers on the auction mart. It was also obvious that while the dealers themselves did their share of bidding, the final analysis of the sale showed that private collectors usually outbid them and succeeded in becoming owners of the prints they desired. Levon West, who attended the sale, expressed great satisfaction at the "vast improvement in the prices of etchings and drypoints by contemporary artists," which this sale typified.

A few of the "high lights" follow: 158—Zorn, "Girl With Cigarettes," \$205. 161—Zorn, "Self Portrait With Model," \$300. 147—Whistler, "Long View, Venice," \$500. 149—Whistler, "Riva," \$370. 150—Whistler, "The Traghetto," \$450. 65—Cameron, "Souvenir of Amsterdam," \$360. 70—"View from Lido," \$340. 77—Cameron, "Harfleur," \$275. 85—McBey, "September Sunset," \$375. 99—McBey, "Venetian Nights," \$410. 114—Pennell, "Woolworth Building," \$125. 125—Pennell, "Sunlight Soap," \$110. 40—Bone, "Conrad Listening to Music," \$290. 49—Bone, "Piccadilly Circus," \$400. 51—Bone, "Manhattan Excavation," \$390.

Prints at Chicago

The Art Institute of Chicago announces the official Print Exhibition for a Century of Progress, 1934, to be held from June 1 to November 1. This exhibition will combine the fourth International Exhibition of Lithography and Wood Engraving and the second International Exhibition of Etching and Engraving. Prints must be received at the Art Institute not later than March 31. The closing date for entry cards is March 24.

This exhibition is open to all print makers. The exhibits will be chosen by a jury to be selected by the Committee on Prints and Drawing of the Art Institute. Mr. and Mrs. Frank G. Logan will offer two \$100 prizes, one for each division of the exhibition. Mr. Walter S. Brewster will offer two second prizes of \$50 each. Mr. Alfred E. Hamill will give a third prize of \$25 for the Lithography and Wood Engraving division, and Mr. Thomas E. Donnelley a third prize of \$25 for the etching and engraving exhibition. The Chicago Society of Etchers is sponsor for a \$50 award for the best print by a member of the society.

Since the entire field of graphic arts is a wide one to cover, and it is improbable that etchings will receive more space than a proportionate part of the whole exhibition, the Chicago Society of Etchers will hold an exhibition of work by members only in the Albert Roullier Art Galleries, 410 South Michigan Ave., through April. Entries must be sent to the Roullier Art Galleries before March 24.

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Print Auction

One of the finest groups of work by Felix Buhot to be offered at public auction in many years will appear in a catalogue comprising the collection of Charles E. Davis, with additions from other collectors, which will be dispersed at the American Art Association-Anderson Galleries, the evenings of March 14 and 15.

Among the Buhots is a long series of his most celebrated Paris scenes, including "The Cab Stand" and "Un Débarquement en Angleterre." A fine impression of his "Westminster Palace" is listed among the English subjects. One of the most popular of this artist's subjects is his "Les Voisins de Campagne," of which a choice impression is included.

Desirable impressions of the best graphic work of George Bellows, including his famous lithograph of the Dempsey and Firpo fight, constitute another feature of the catalogue. Other representative prints are by Besnard, Cameron, Daubigny, Eby, Haden and Lepere. "The Canal" by the great French etcher, Légras, is an item of extreme rarity from the collector's viewpoint. Whistler's rare Venice "Palaces" is a very fine impression. English engravings include "The Farmer's Door" by J. P. Levilly, after the painting by George Morland. This stipple engraving, printed in colors, comes from the Anson W. Burchard collection.

A group of Zorns includes such rare examples as "The Storm," showing a rider on a galloping horse; "Maternal Delight, I.", of which only about five impressions were made; and "The Cousins."

A Chamberlain Show

The sixth of the series of special exhibitions in the Division of Graphic Arts of the Smithsonian Institution this season is comprised of etchings and drypoints by that master of needle and plate, Samuel Chamberlain. The exhibit is almost entirely of architectural subjects.

Born in 1895 at Cresco, Iowa, Chamberlain first studied architecture at the University of Washington. In 1915 he left Michigan and entered the Massachusetts Institute of Technology, continuing his architectural studies until interrupted by the war. During his service in France, he spent idle moments making sketches. After the Armistice, he returned to Boston to complete his study of architecture, but instead of finishing the year he quit college and started as a free lance commercial artist. From this work he has gradually turned to the line of art he is now following. Chamberlain's first etching was made in 1925. He now lives in France.

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The News of Books on Art

"Art Now"

One more book which seeks to explain the various manifestations and theories of modern art is "Art Now" by Herbert Read, formerly professor of Fine Art at the University of Edinburgh (New York; Harcourt, Brace; \$3.75). Most of the text was originally delivered in the form of lectures at the University College of North Wales, Bangor, the Courtauld Institute of Art, London, and Armstrong College, Newcastle-upon-Tyne.

The prejudice against modern art, is, Mr. Read is convinced, the result "of a confined vision or a narrow range of sensibility." In evidence of this, Mr. Read points out that in Germany, modern art, before the coming of the present absolutism in government, enjoyed the widest influence and understanding. In an effort to root out anything that in the least way smacked of radicalism of thought or idea the German leaders have relegated all modern art to the cellars and storehouses and have forced their modern artists and directors of museums to withdraw from activity.

Mr. Read finds in the modern artist a reliance on his own sensibility for "the more mechanical the world becomes (not only the visible world, but the actual process of living) the less spiritual satisfaction there is to be found in the appearance of this world. The inner world of the imagination becomes more and more significant, as if to compensate for the brutality and the flatness of everyday life."

Such a process of compensation has taken place in other periods of history, and the author points out "there is a revolution with every new generation and periodically, every century or so, we get a wider or a deeper change of sensibility to which we give the name of a period."

The conception of art established by the classical tradition is described and the author shows how it was gradually changed in the nineteenth century. He groups the manifestations of modern art into four principal divisions: Symbolism, the theory first formulated by Serusier on the basis of Gauguin's work; Subjective Realism, represented in the work of Edvard Munch and the German expressionist school; Abstraction, from Plato's theory to Cézanne's approach and cubism; and Subjective Idealism as expressed in the work of Picasso, the Sur-realists and Paul Klee.

The book is fully illustrated with 128 plates, including at least one recent example of the work of nearly every significant painter and sculptor, in most cases not previously illustrated elsewhere.

Mr. Read evinces a great knowledge of his subject, but in some instances the book may be obfuscating to the average reader because of the many allusions to the various schools of philosophy and the modern trends in psychology. It will not unravel the tangled threads of modern art for the reader in one reading but will probably require several before a key to unlock the esoterism of it can be discovered.

Historic Museums

Straws are beginning to show that the wind is blowing in the direction of a revival in America of interest in historic places. The restoration of Williamsburg, Va., to its eighteenth century image by John D. Rockefeller, Jr., the restored capitol of which was formally dedicated on Feb. 24, is a stimulus which will undoubtedly do more to increase interest in matters historic than any other influence so far. Mr. Rockefeller acquired almost the entire area of the colonial city, had 300 modern buildings removed, restored more than fifty early ones and reproduced many others.

In line with this project of making a whole community a living museum, is the American Association of Museums' recent publication, "Historic House Museums" (Washington, D. C.; \$2.50), by Laurence Vail Coleman, the director of the association. It is a study based on field work financed by the Carnegie Corporation of New York.

The book, which is copiously illustrated, is of especial importance to museum workers, although persons interested in antiquities and motorists who visit historic places also will find much to hold their attention. Mr. Coleman has divided his subject matter into three parts: a short history of houses in America; presentation of methods for those actually in charge of historic house museums, and a statement of a new conception as to the future of museums in relation to the highway. There is appended a directory of 400 historic house museums in the United States.

Cowboy Artist's Book

The cowboy artist, Lon Megargee of Phoenix, Ariz., has just published a finely printed volume of his poems of Southwestern subjects, dear to his heart, which are accompanied by woodcut illustrations in "The Cowboy Builds a Loop" (Camelback, Phoenix, Ariz.; \$3.50).

As Roy George in the introduction says, "the book speaks for itself." Megargee's art is simple and sincere. He has an understanding sympathy with his subjects, from "The Squaw Man" to the "Lone Cowboy," because he has known them all so well. He chooses to paint only those who show a positive phase of life.

Megargee as a boy left his home in Philadelphia to seek adventure. He spent his youth in the Southwest working as a cowboy, and then turned to art. He has studied in the East and has travelled all over the world, but always returns to Arizona to depict the things he loves most. Perhaps his surety and power with brush and pencil are derived from the dexterity and precision of his use of the branding iron and riata.

Rare Books

"American Bookshelf"

Dr. Lawrence C. Wroth, librarian of the John Carter Brown Library, and 1932-33 holder of the Rosenbach Fellowship in Bibliography at the University of Pennsylvania, has compiled the three lectures which he delivered before the Rosenbach Foundation in the Spring of 1933, under the title of "An American Bookshelf, 1775" (Philadelphia; University of Pennsylvania; \$2.50).

The author chose 1775 as the central year for an examination of Colonial literature because of its exceptional interest to students of the history of the American colonies, and in an endeavor to ascertain whether the books read at that period by educated Americans might not give a clearer understanding of the forefathers of the country and the ideas that occupied them.

The first chapter, which was the first lecture in the series, deals with the literature on politics and propaganda; the second is devoted to matter treating of Western expansion, and the final chapter concerns the history and literature of the period.

Americana Collector Dies

George S. Palmer, noted collector of American Colonial art and antiques, died at his Winter home in Lake Wales, Fla. He was 78 years old.

Mr. Palmer began making an historical collection nearly a half century ago, often going from door to door in New England towns gathering materials, says the New York *Herald Tribune*. In 1928 he donated what is known as the Palmer Collection of Americana to the Metropolitan Museum, and sold the remainder at auction, realizing \$198,406 at a three-day sale.

Fond du Lac Organizes

The Fond du Lac (Wis.) Art Association, started last November by a small group of art lovers, is enjoying unusual growth, already having a membership of almost 400. Mrs. Frederick Foster is the president and Mrs. John S. Wier, the secretary. Travelling exhibitions of work by contemporary artists are being held each month, together with exhibits of the handicraft of all countries. Through the co-operation of the library board, these shows are held in the public library. Later it is hoped to organize classes to give both children and adults an opportunity to do creative work.

A series of lectures by widely known authorities is being given. Dudley Crafts Watson of the Art Institute of Chicago was the first speaker, his subject being "A Century of Progress in Painting." The February speaker is Charlotte Partridge, director of the Layton School of Art, who selected the association's first exhibit of paintings. On March 26 Professor Hagen of the University of Wisconsin will give the first of a series of lectures on "The Appreciation of Art."

Paul Gill Shows Marines

Paul Gill is exhibiting a group of marine paintings at the Cronyn & Lowndes Galleries, New York, until March 3. He has found his subjects along the Jersey Coast. His settings of sea, shore and sky for groups of fishermen are handled with marked insistence on the dramatic, according to Henry McBride in the *Sun*.

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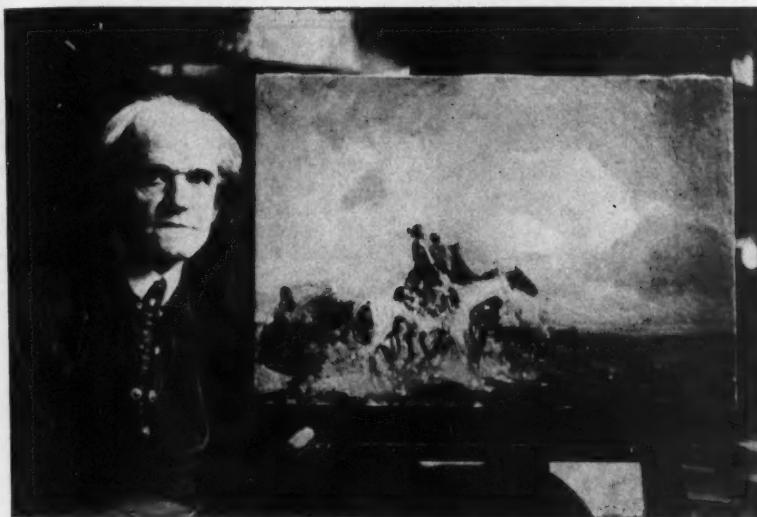
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Cassidy, Painter of Southwest, Dies at 54



The Late Gerald Cassidy at Work Painting "Navajos at Laguna Fiesta."

Gerald Cassidy, internationally known painter of the American Southwest, died at his home in Santa Fe on Feb. 12, the indirect victim of the C. W. A. art project. He succumbed to carbon monoxide and turpentine poisoning incurred while working in a temporary studio on a mural of the Canyon de Chelly for the federal building in Santa Fe. When stricken Mr. Cassidy was painting on a platform high above the floor, where several of his assistants had been previously affected by the fumes.

Ira D. Gerald Cassidy, who was born in Cincinnati 54 years ago, was best known for his paintings of the Navajo Indians of the Southwest and their desert environment. Broken in health from overwork as a commercial lithographer, he went to New Mexico in 1912 and had taken a most active part in the founding of the now famous Santa Fe Art Colony. Only Carlos Vierra and Kenneth Chapman preceded him. For several years he lived close to the Indians, tilling the soil and sharing their daily tasks and at the same time gradually winning his way back to robust health. That the Indians looked upon him as a brother, is shown by the fact that he was one of the very few white men permitted to witness their tribal ceremonies.

Cassidy received his early art training under Frank Duveneck in his native city, later going to New York to study at the National Academy of Design and the Art Students' League. His unquestioned ability to capture on canvas the vivid colors of the Southwest and to depict its picturesque inhabitants won him an appreciation that spread to all sections of the country. In 1915 he was awarded the grand prize and gold medal for murals in the Indian Arts Gallery of the Panama-California Exposition at San Diego. He was a regular exhibitor in New York, Boston, Chicago and California. Besides being an early member of the Chicago Galleries Association, Cassidy belonged to the California Water Color Society, the Western Academy of Art, the Prairie Print Makers, the Santa Fe Painters and Sculptors and the Santa Fe Guild of Artists.

In 1926 Cassidy made his first trip abroad, where he painted for one year in Vienna, Southern France and Northern Africa. When he exhibited some of his work in Paris, the French Government bought "Navajo Romance," show-

ing two Indian lovers riding across the desert under a turquoise sky, for the Luxembourg. Cassidy's work is also contained in public and private collections in England, Austria, Germany and India, as well as in the United States. Shortly before his death, THE ART DIGEST reproduced "Pueblo Priestesses," which he had traded to the Santa Fe Railroad in exchange for a trip to Death Valley—the artist's last painting expedition.

Because of his genial, happy disposition and rare Irish wit, Cassidy enjoyed a tremendous popularity among his fellows. The Santa Fe *New Mexican* pays this tribute to his career: "Through Gerald Cassidy the vibrant skies, the billowy clouds, the light and color of New Mexico and the Southwest illumine hundreds of homes, glow for thousands in public galleries and shall do so long after his tireless hand, his active brain and cheery heart are at rest . . . No two agree on what art is. We should be satisfied to have done with 'the One Talent' what Cassidy did—to add so much as he to the sum of human happiness; to have given so without stint of what was given to him, of himself, to the world and his fellows. He lived to the fullest capacity of himself, with never ceasing but always joyous effort.

"Smiles live on, even longer than canvases."

Malvina Hoffman's Triumph

Preliminary figures show that 39 bronzes have been sold from Malvina Hoffman's "Races of Man" exhibition at the Grand Central Art Galleries, New York. More than 10,000 people have visited the exhibition. Erwin S. Barrie, the director, says it is the most successful one man show ever held in the galleries, with the exception of the John Singer Sargent exhibition. Because of hundreds of requests to continue the show, it will be held over until March 3.

Among the pieces which have been most admired are the dancing girl, "Daboa," the Balinese Temple dancer, the Mongol dancer and "Shan Kar." Five or six bronze copies of each of these pieces have found owners. Miss Hoffman has limited each figure to an edition of twelve. Several museums throughout the country are making selections, among them the Brooklyn Museum and the Museum of Natural History of New York.

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A Review of the Field in Art Education

Nichols Landscape Is Given to Minneapolis



"Mountain Landscape," by Hobart Nichols.

In the midst of a bitterly cold season which has caused the old-timers to cease their moanings that "winters aren't what they used to be," the Minneapolis Institute of Arts announces the acquisition of a painting which constitutes a gentle, poetic rhapsody of winter's serenity and charm for those who are able to enjoy her. It is "Mountain Landscape" by Hobart Nichols, who like Charles Davis is called a "poet of the seasons." Nichols has lived in the beautiful hills and valleys of the East so long that he feels with them the understanding of old friends.

"In "Mountain Landscape," which is a gift of John R. Van Derlip, the Institute's *Bulletin* states that Nichols "has captured winter in a guise that would hardly be discerned by one who did not know and love nature. It is a benign winter—one that enfolds and protects man and earth alike throughout the long months when it is impossible to till the soil,

when one lives quietly and at peace upon the fruits of summer's labor. To those who know only the soiled and trying winters of the city there is something immeasurably appealing about the tiny cottage set down in the bend of a road that climbs narrowly through the snow-clad mountains. It spells a pleasant and unfearful isolation, arousing in the beholder, however fleetingly, a nostalgia for the simplicity of rural surroundings.

"Nichols' power to depict nature with sincerity and truth is one of his greatest gifts."

California Regional Series

In accordance with its program of definite and constructive educational art exhibits, the Foundation of Western Art, Los Angeles, on March 1 will introduce an innovation in a series of sixty-day regional art exhibitions. These shows will replace the present permanent loan collection by contemporary California painters.

The region group exhibits will show what is being accomplished in various scattered art centers in California and the Southwest and will be the first of their kind ever held in Los Angeles. Each display will be limited to fifteen canvases representing the most outstanding workers from various art colonies and will be by invitation only. The groups will include San Francisco, Carmel, Santa Barbara, Los Angeles, Pasadena, Laguna Beach, San Diego, Taos and Santa Fe, and it is hoped that they will prove a great source of interest and a stimulus to local art appreciation.

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Sculpture's Trend

Adam A. Sanders, who has just closed an exhibition of modern American sculpture at the Delphic Studios, New York, gives some interesting views on the relation of sculpture to the architecture it decorates.

"When we study the history of art," says Mr. Sanders, "we find that whatever the tendency and direction of architecture has been in the past, sculpture was sure to follow it. Whatever its trend or style, it was reflected in sculpture. Indeed, it would have been a deviation from the natural order of things had it not been so. The arts being interrelated, come under the sway of the prevailing fashion that comes to light and power by the dynamic force of life."

A trained mind in the arts, according to Mr. Sanders, can form from a fragment of an Egyptian statue a fairly clear idea as to the proportions, line and design of the structure it adorned. It has been evidenced, he points out, that "Greek sculpture is in perfect accord with the respective temples built in the Doric, Ionic or Corinthian order. Byzantine and Gothic manners left their characteristic impress on kindred arts. During the Renaissance period sculpture was known to tread in the path of the highly personal mode of expression and execution as evinced in the architecture of the time. . . . In short, through all the history of art we find these two arts closely united and even interdependent. But when we come to modern architecture, particularly modern American architecture and sculpture, we seldom find this unity and kinship between them."

There are few works of sculpture that adequately convey the uniqueness of modern American architecture as it is manifested in the skyscraper, Mr. Sanders contends. In the realm of art, skyscraper architecture "is in a class by itself," he says. "One therefore would expect to see American sculpture also imbued with this uniqueness of conception and to have it in that vein, both as a form of architectural ornamentation and as an independent art."

Style Moving to America

Believing that with the increasing Hollywood influence on women's fashions the style creation center is moving away from Paris, and that there will be more opportunity for trained designers here, the evening school of the Art Institute of Chicago has added a course in dress design construction to its curriculum.

Mr. Gilbert Banks is conducting the new class assisted by Miss Cornelia Steckl. The course of study includes styling, history of costume, cutting, fitting, draping and finishing. Actual creative work will be afforded to the students later in the year, as they grow more expert, in designing costumes for the plays given by the students of the Goodman Theatre connected with the Art Institute.

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A Review of the Field in Art Education

Mr. Pelikan's Plea

Art educators all over the country are making a vigorous struggle to educate the lay public to the fact that cultural subjects are just as important in the curriculum of children's education as the so-called basic ones. Alfred G. Pelikan, director of the Milwaukee Art Institute, in a recent radio address sought to bring home to citizens of the Middle West the fact that art and music as taught in the schools should not be classified as "fads and frills." Mr. Pelikan should have great influence in Milwaukee, and his example should be followed by other leaders of art throughout the country. Said Mr. Pelikan:

The teaching of art in the schools has undergone considerable change in recent years. We no longer teach drawing to train the hand and the eye, which usually meant making copies from a copy-book, but try to instill in the children an appreciation for beauty as it is found in everyday life. In addition to the cultural value which the children derive from the study of design and color and picture study, there is also a very practical angle which is of vital importance.

Many of the children are able to apply what they learn in the art period to their clothes, home, gardens, and their personal belongings. They soon learn that a well designed package, store, or automobile has greater appeal than the one which is inartistic or ugly.

Art principles have been applied even in the rural communities throughout America, where there is an awakening to the possibilities which the farm home offers for the application of design and good taste without any increase in cost, but with a possibility of saving by turning to the more simple and better designed utensils, furniture, etc., used in the kitchen and on the farm. . . .

Another important objective in art education is to teach people to make better use of the ever increasing amount of time available for leisure activities. Art education helps to enable children to appreciate more intelligently the work of others, and gives them the opportunity to learn to do some type of creative work such as drawing or some of the various crafts. . . .

With the introduction of the cultural subjects the children are guided to establish habits

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Mural Turns Gallery Into Negro Church



Section of Negro Revival Mural Improvised on Paper by Wayman Adams.

"Compare the life and action in the figures with any you know. Has there ever been such a marvelous work done in modern times? And they import artists to decorate Rockefeller Center!"

Thus exclaimed Frederick Van Wyck as he contemplated an improvised mural which Wayman Adams had painted on paper to decorate all four walls of the main gallery at the Salmagundi Club. A few days afterward the paper was taken down and rolled up. It had

and attitudes which will enable them to enjoy life more fully and more profitably.

A beautiful city cannot be produced through the efforts of a few individuals, but must be the result of the combined efforts of the greater part of the community. This can only be done if our children are taught the value of beauty as an asset and do not consider art as a fad or frill or something impractical.

Reference has been frequently made to the culture and refinement to be found in the older countries. America has been frequently denounced as being materialistic and inartistic.

A visit to any of the public schools will convince the most skeptical person that we have plenty of talent which only awaits to be developed.

served its purpose as a decoration for the holidays. But a host of artists are still talking about it. The subject of the mural was a revival meeting in a Negro church down South. Mr. Adams had painted nearly one hundred life-sized figures in various attitudes of contrition and jubilation. To one standing in the center of the room the illusion was perfect. Painted with lightning speed and with the broadest sort of strokes, the characters nevertheless were uncannily lifelike.

Mr. Van Wyck marvelled at Mr. Adam's craftsmanship. Also, the author of "Recollections of an Old New Yorker" told the Salmagundi members that he was standing over a spot on which he played when a boy, for the gallery fills the space once occupied by the courtyard of the old Parkins homestead, built about 1847. The handsome old double house, at 47 Fifth Ave., bearing the dignity of a past era, is now the home of the club.

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Chicago Strife

[Continued from page 9]

tasteful in the current Chicago vicinity show — is the 'French influence.'

"Americans simply can't paint French pictures any more than the pupils of the Carracci could paint Raphaels. The pupils of the Carracci, by their imitations, made Raphael so deadly tiresome that all Europe finally screamed, threw off the Italian yoke, and paved the way for 'French modernism.'

"Similarly, the little Matisses, Picassos, Cézannes, Van Goghs in the Art Institute show are so terrible that I have to carry smelling salts on my gallery trips.

"A tenth-rate Frenchman can paint better French pictures than the French pictures a first-rate American can paint. When you find a tenth-rate American painting French pictures — do your own ten by ten!"

Eleanor Jewett, critic of the Chicago *Daily Tribune*, has the distinction of standing practically alone in having a good word for the exhibition. Miss Jewett terms it "an interesting show, colorful and diversified and beautifully hung." And continues:

"What is acclaimed as the 'new all-American note' is much to the fore. Although some of us are apt to recognize it for the hard realism that the young Chicago modernists have had nailed to their mast-heads for several years, it attests to the virility of contemporary art and affords a contrast to painting of a more polished and thoughtful manner.

"An unusual feature of the present exhibition is the preponderance of figure studies to be found. There are few landscapes, scarcely 15 per cent of the entire show would in numbers account for the landscapes, and there are fewer marines. A marked absence of nudes may be noted. And a further curious lack is obvious in the presence of only some six genuine portraits. Yet in spite of this and that, the exhibit holds up well and offers much that is of interest. There is good sculpture as well as good painting to be found in it."

Art Institute Defends Show

The Art Institute of Chicago, in an official bulletin, makes this defense of the jury and its selections for the Chicago artists' annual: "The critics have been quite busy, finding the Chicago artists exhibition a good target at which to aim their sarcasm. Many others, however, find it stimulating and colorful. The jury comes in for a goodly share of attention. It was composed of museum directors or officials of museums from other cities, with the exception of the juror from Chicago, who is a well known architect. These five men are

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"A case in point is that of the man who stopped in front of the painting, 'Shipwreck in the Morning' by Kenneth Ness. The face of the canvas contains one great swirl of color, mostly of red and yellow with a modicum of blue. Close inspection reveals a few briefly sketched figures struggling in the water and a ship with a broken mast riding high on a wave. The visitor stood for some time studying the picture and, turning to a bystander, exclaimed: 'That looks like hell to me.' The man addressed, who had acquired something of an insight into the mood of the painting, answered quickly, 'And it looks like hell to the fellows in the water.'"

* * *

"Street Scene in Gloucester," by J. Jeffrey Grant, won the gold medal of the Association of Chicago Painters and Sculptors. The canvas, low in color key and conservatively painted, shows a busy street scene in the fishing village of Gloucester and in the foreground a horse-drawn peddler's cart beside which a housewife is making her purchases.

Art Clinic Holds Show

Members of The Art Clinic, which was recently organized in Los Angeles by Frank Morley Fletcher, noted block print maker, held an exhibition of their works at the Palos Verdes Community Arts Association during February.

The artists represented, who are well known on the Coast, were Mr. Fletcher, Ralph Holmes, Merrill Gage, Millard Sheets, Arthur Millier, George Stanley, Glen Lukens, Paul Landacre, Margaret Kidder, Douglas Donaldson, Conrad Buff, Jessie Arms Botke and Carl Oscar Borg. All of these painters serve as consultants to young men and women who come to the Clinic with professional problems to be solved.

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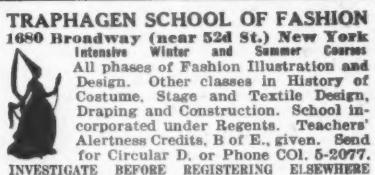
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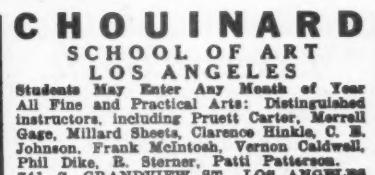


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Laguna Beach Art Association—To Apr. 1: New show by members.

LOS ANGELES, CAL.

Los Angeles Museum—To Apr. 15: Italian paintings from the S. H. Kress collection. Foundation of Western Art—Mar.: California books and book binding; California pictorial photography.

MILLS COLLEGE, CAL.

Mills College Art Gallery—Mar. 1-25: William Morris exhibition. Mar.: Exhibit of 19th century drawing and water colors, Sarah Belinda Tebe.

MORRO BAY, CAL.

The Picture Shop—Mar.: Work of local artists.

OAKLAND, CAL.

Oakland Art Gallery—Mar. 4-Apr. 4: Annual exhibition of paintings and sculpture.

PASADENA, CAL.

Grace Nicholson Galleries—Mar.: Oriental paintings and objects of art. Fern Burford Galleries—Mar.: Work of California artists.

SACRAMENTO, CAL.

Crocker Art Gallery—Mar. 5-19: Paintings from the Gump Galleries.

SAN DIEGO, CAL.

Fine Arts Gallery—Mar.: Paintings, Alfredo Ramos Martinez and Maxine Albro; drypoints, Jeannette Maxfield Lewis.

SAN FRANCISCO, CAL.

California Palace of the Legion of Honor—To Mar. 25: Paintings by Paul Sample and Phil Dike. M. H. De Young Memorial Museum—To Apr. 1: Fifth Book Fair. Adams-Danys Gallery—Mar. 1-24: Recent work, Matthew Barnes. S. & G. Gump—To Mar. 11: Honolulu otchers. Mar. 12-24: Sculpture, Warren Cheney; water colors, Phil Paradise. Art Center—To Mar. 10: Group of oils by members. Mar. 12-24: Water colors, John Mattrom. Roy Vernon Sowers—Mar.: Rare prints and books.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—Mar. 1-15: Guatemalan paintings and textiles. Mar. 16-31: Paintings by Guy Rose and Paul Starrett Sample; Photographers association of Santa Barbara.

TORONTO, CANADA

Art Gallery of Toronto—Mar.: 62nd Annual exhibition, Ontario Society of Artists.

DENVER, COLO.

Denver Art Museum—Mar.: Museum's collections. Mar. 15-Apr. 1: Rocky Mountain Print Makers Exhibit.

NORWICH, CONN.

Slater Memorial Museum—To Mar. 9: Thomas Benton's water colors and drawings. Mar. 12-26: Industrial art and artistic hobbies, members Norwich Art Assoc.

WASHINGTON, D. C.

Library of Congress—Mar.: Etchings, Donald Shaw MacLaughlin; drawings for illustrations, Arthur I. Keller. Public Library—Mar.: Paintings, Marjorie Phillips. Studio House Art Gal-

lery—To Mar. 25: Contemporary American painting. Mar. 25-Apr. 2: Works of members of the National Junior League. Corcoran Gallery—To Mar. 11: Annual exhibition Washington Water Color Club. Mar. 12-28: Water colors of flowers, Mrs. Charles D. Walcott. Division of Graphic Arts (Smithsonian Institution)—To Mar. 25: Etchings, Samuel Chamberlain. National Gallery of Art (Smithsonian Institution)—Mar.: Gellatly Art Collection.

WILMINGTON, DEL.

Wilmington Society of Fine Arts—Mar. 5-20: Early flower prints (A. F. A.). Mar. 5-24: Good and bad taste in furniture arrangements.

PALM BEACH, FLA.

Palm Beach Art Center—To Mar. 26: 2nd Annual exhibition of paintings and etchings.

ATLANTA, GA.

High Museum of Art—Mar. 1-15: Water colors, Mary A. Keating. Mar. 15-Apr. 1: Exhibit by High Museum Art League.

HONOLULU, HAWAII

Honolulu Academy of Arts—Mar. 1-15: Annual Exhibit, Association of Honolulu Artists.

CHICAGO, ILL.

Art Institute—To Mar. 18: Chicago Artists Annual. Palette & Chisel Academy—To Mar. 10: Water colors and pastels by members. Mar. 10-Apr. 1: Black and White Show, by members. Increase Robinson Gallery—Mar.: Paintings by Chicago artists. Rouiller Galleries—Mar.: Fine prints of all periods.

DECATUR, ILL.

Institute of Civic Arts—Mar.: Work of Institute art students.

RICHMOND, IND.

Art Association—Mar. 4-30: Public School art.

CLINTON, IA.

Wartburg College—Mar. 1-15: Pictures for college students rooms (A. F. A.).

DUBUQUE, IA.

Dubuque Art Association—Mar.: Pictures for college students rooms (A. F. A.).

LAWRENCE, KANS.

University of Kansas—Mar. 7-21: Water colors in the modern manner (A. F. A.). To Mar. 15: Oils by Raymond Eastwood. Mar. 16-31: Water colors, Karl Mattern.

NEW ORLEANS, LA.

Isaac Delgado Museum of Art—Mar.: 33rd Annual exhibition, Art Assoc. of N. O.

PORTLAND, ME.

L. D. M. Sweat Memorial Art Museum—To Mar. 11: Booth Tarkington's collection of English paintings. Mar. 16-Apr. 22: 51st Annual exhibition, oils, water colors, and pastels.

BALTIMORE, MD.

Baltimore Museum of Art—Mar.: "Chinese Painting Through the Ages." Maryland Institute—To Mar. 9: Work by Max Schallinger. Mar. 11-24: Etchings and lithographs, Raymond Creekmore.

ANDOVER, MASS.

Addison Gallery of American Art—To Mar. 8: Contemporary machine and handmade textiles (A. F. A.). To Mar. 15: Paintings by Prof. Christian Midjo.

BOSTON, MASS.

Museum of Fine Arts—To Mar. 15: Old English embroideries.

CAMBRIDGE, MASS.

Fogg Museum—Mar. 5-14: Paintings, Frederick E. Lowell. Mar. 16-Apr. 12: Photos of Persian architecture.

FITCHBURG, MASS.

Fitchburg Art Center—To Mar. 30: Exhibit of Japanese prints.

HINGHAM, CENTER, MASS.

Print Corner—To Mar. 10: Recent etchings, John Taylor Arms and Kerr Eby and etchings of Hungary, A. Hugh Fisher.

PITTSFIELD, MASS.

Berkshire Museum—Mar.: Exhibitions selected from permanent collection.

SPRINGFIELD, MASS.

Springfield Art Museum—Mar.: Springfield architecture, exhibit compiled by Henry Russell Hitchcock, Jr. George Walter Vincent Smith Art Gallery—Mar. 11-Apr. 1: Japanese actor prints, loaned by Raymond A. Bidwell.

WORCESTER, MASS.

Worcester Art Museum—To Mar. 11: Drawings and cartoons by Walt Disney for Mickey Mouse and Silly Symphonies. Mar.: International exhibit of Theatre Art.

DETROIT, MICH.

Detroit Society of Arts & Crafts—To Mar. 10: Portraits, John Carroll.

GRAND RAPIDS, MICH.

Grand Rapids Public Library—Mar. 4-26: English color prints (A. F. A.).

MUSKEGON, MICH.

Haekley Art Gallery—Mar.: American water colors.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts—To Mar. 10: Prints by Italian Masters; Blake's Book of Job. To Apr. 14: Great etchings of the XVIIth century.

KANSAS CITY, MO.

William Rockhill Nelson Art Gallery—Mar.: Permanent collections. Kansas City Art Institute—Mar. 4-30: Textiles, Near Eastern and Peruvian (A. F. A.).

ST. LOUIS, MO.

City Art Museum—Mar.: Photographs of f-16 a group of Missouri photographers. Mar. 14-Apr. 5: Paintings by George Bingham.

SPRINGFIELD, MO.

Springfield Art Museum—To Mar. 24: Exhibit of Negro Art. Southwest Missouri State Teachers College—Mar. 17-31: Conservative vs. Modern Art in Painting (A. F. A.).

GREAT FALLS, MONT.

The Glass Art Shop—Mar.: Prints by Chas. M. Russell.

OMAHA, NEB.

Joslyn Memorial—Mar.: The Art of a City (A. F. A.).

MANCHESTER, N. H.

Currier Gallery of Art—Mar.: Oils by Roger Fry; canvases by Albert P. Ryder and Arthur B. Davies; etchings by British artists; etchings by Heintzman.

MONTCLAIR, N. J.

Montclair Art Museum—Mar.: Museum's collection.

NEWARK, N. J.

Newark Museum—Mar.: Modern American oils and water colors; design in sculpture; netsuke; arms and armor.

SANTA FE, N. M.

Museum of New Mexico—Mar.: Works by Carl Von Hassler, Brooks Willis and Stuart Walker.

ALBANY, N. Y.

Institute of History and Art—Mar.: Animal drawings, Richard T. Gaige; portraits of young Americans, Harold Bowler; work of students in public schools in Albany.

BROOKLYN, N. Y.

Brooklyn Museum—Mar. 12-Apr. 1: Pictorial photography, Brooklyn Inst. of Arts & Sciences. Grant Studio—To Mar. 13: Brooklyn Society of Modern Artists.

BUFFALO, N. Y.

Albright Art Gallery—Mar.: Articles costing less than one dollar; Buffalo Artists Salon: annual salon of Buffalo Camera Club.

NEW YORK, N. Y.

Metropolitan Museum of Art (5th Ave. & 82nd St.)—Mar.: Loan exhibit, New York State Furniture; 300 years of landscape prints; recent accessions in the Egyptian department.

Ackermann & Son (50 East 57th St.)—Mar.: English sporting prints. An American Place (509 Madison Ave.)—To Mar. 17: 44 selected paintings by Georgia O'Keeffe. American Academy of Arts and Letters (Broadway at 155th St.)—To Mar. 1: Paintings and drawings, George de Forest Brush. Argent Galleries (42 West 57th St.)—To Mar. 3: Paintings by Marie Haughton Spaeth; sculpture, Janet Spaeth. To Mar. 10: Paintings, Viola B. Wrigley. Mar. 17: Compositions with birds, Berta N. Briggs. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters. Brummer Gallery (55 East 57th St.)—To Mar. 15: Sculpture in metal, Pablo Gargallo. Carnegie Hall Art Gallery (154 West 57th St.)—Mar.: Works of artist members. Ralph M. Chait (600 Madison Ave.)—Mar.: Kren collection of bronze and wood bodhisattvas. Leonard Clayton Gallery (108 East 57th St.)—Mar.: Complete works of Childe Hassam. Contemporary Arts (41 West 54th St.)—Mar. 5-24: Paintings, by Iskantor. Cronyn & Lowndes (11 East 57th St.)—To Mar. 3: Paintings, Paul Gill. Downtown Gallery (113 West 13th St.)—To Mar. 3: Caricatures, Peggy Bacon. Durand Ruel Galleries (12 East 57th St.)—To Mar. 10: Important paintings, French Great Masters of XIXth century. Eighth Street Gallery (61 West 8th St.)—To Mar. 17: Oils and water colors, Nathaniel Dirc. Ehrich Galleries (36 East 57th St.)—Mar.: Old Masters. Empire Galleries (620 Fifth Ave.)—To Mar. 10: Paintings of Horses and sporting subjects, Edward H. Miner. Etchters (71 East 57th St.)—To Mar. 6: Chinese temples, pastel drawings, Hattie MacCurdy. Ferargil Galleries (63 East 57th St.)—To Mar. 11: Drawings, by Mahonri Young. Fifteen Gallery (37 West 57th St.)—To Mar. 3: Paintings, Isabel L. Whitney. Fashion Group (30 Rockefeller Plaza)—Mar. 15-Apr. 14: "Fashion and Interior Decorations Developed in Man-Made Materials." Gallery of American Indian Art (850 Lexington Ave.)—Mar.: Indian paintings and pottery. Gallery 144 West 13th Street—Mar.: Contemporary Americans. Jean Gause (4 East 53rd St.)—To Mar. 9: Fashion drawings and illustrations, Jane Miller. Grand Central Art Galleries (15 Vanderbilt Ave.)—Mar.: Group showing of prints, lithographs and woodcuts. Mar. 20-31: Sculpture, Rachel Hawks; murals, American Indians. Grand Central Art Galleries Fifth Avenue Branch (5th Ave. & 51st St.)—Mar. 5-17: Decorative paintings, Jessie Arms Botke. Mar. 12-31: Elliot Daingerfield Memorial exhibit. Mar. 19-31: Recent paintings, E. L. Blumenchein. Marie Harriman Gallery (63 East 57th St.)—Mar.: Selected modern paintings. Jacob Hirsch (30 West 54th St.)—Mar.: Egyptian, Greek, Roman, medieval and Renaissance works of art. Frederick Kepell (16 East 57th St.)—To Mar. 3: Modern prints. Kleemann-Thorman Galleries (38 East 57th St.)—

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Mar.: New paintings, Albert Sterner. M. Knoedler (14 East 57th St.)—To Mar. 10: 9th Annual exhibition of engravings and wood-cuts of the 15th and 16th centuries. Julian Levy Gallery (602 Madison Ave.)—To Mar. 3: Sculpture, Helene Sardau. John Levy Galleries (1 East 57th St.)—Mar.: Old Masters. Macbeth Gallery (15 East 57th St.)—To Mar. 12: Paintings, C. K. Chatterton. Mar. 6-19: Paintings from Martha's Vineyard, Jonas Lie: drawings, Meyer Bernstein. Pierre Matisse Gallery (51 East 57th St.)—To Mar. 8: Paintings, Henri Matisse. Mar. 8-31: Water colors, Raoul Dufy. Milch Galleries (108 West 57th St.)—To Mar. 17: Paintings, Stephen Elmer. Mar. 19-Apr. 7: Water colors, John Whorf. Montross Gallery (785 Fifth Ave.)—To Mar. 10: Sculpture, Jane Wasey; paintings, Domenico Morelli. Morton Galleries (130 West 57th St.)—Mar. 5-19: Water colors, Joseph Hauser. National Committee on Folk Arts (673 Fifth Ave.)—To Mar. 31: Exhibition of American Folk Arts. Museum of Modern Art (11 West 53rd St.)—Mar. 6-Apr. 16: Machine Art. Newhouse Galleries (578 Madison Ave.)—Mar.: Old and modern masters. New York Ceramic Studio (114 East 39th St.)—Mar.: Ceramic pottery and sculpture, Arthur U. Newton Galleries (4 East 56th St.)—Mar.: Modern American and English paintings. Georgee Passepartout Gallery (485 Madison Ave.)—To Mar. 7: Drawings and water colors, French contemporary artists. Public Library (42nd St. & 5th Ave.)—To Mar. 31: Drawings for prints and the prints themselves. Raymond & Raymond (40 East 49th St.)—Mar. 5-Apr. 13: Survey of the development of graphic arts. To Mar. 24: Art of Theodore Roosevelt High School. Salmagundi Club (47 Fifth Ave.)—Mar. 9-30: Annual oil exhibition. Schultheis Galleries (142 Fulton St.)—Permanent: Works of art by American and foreign artists. Jacques Seligmann (3 East 51st St.)—To Mar. 10: Sculpture, Helen Haas. E. & A. Silberman (32 East 57th St.)—Mar.: Old Masters and objects of art. Marie Sterner Gallery (9 East 57th St.)—To Mar. 3: Portraits, Frances Greenman. Upstairs Gallery (28 East 56th St.)—Mar.: Lithographs and water colors. Valentine Gallery (69 East 57th St.)—Mar.: Selected modern French paintings. Weyhe Gallery (794 Lexington Ave.)—To Mar. 10: Mexican frescoes and drawings. Whitney Museum of American Art (10 West 8th St.)—To Mar. 22: Retrospective exhibit of Maurice Prendergast.

ROCHESTER, N. Y.

Memorial Art Gallery—Mar. 2-25: 22nd Annual exhibit of work by artists and craftsmen of Rochester; 52nd annual exhibit of Rochester Art Club.

SYRACUSE, N. Y.

Museum of Fine Arts—Mar.: International Photography Salon. Mar. 14-30: Junior League Regional Exhibition.

CINCINNATI, O.

Ohio Mechanics Institute—Mar. 5-19: English Architectural lithographs in color and black-and-white (A. F. A.).

CLEVELAND, O.

Cleveland Museum of Art—To Mar. 11: 11th Annual exhibition of water colors; arts of primitive; modern masters in pen, pencil and crayon. Mar. 14-Apr. 11: Work of Arthur B. Davies.

COLUMBUS, O.

Columbus Gallery of Fine Arts—Mar.: Annual exhibit, Columbus Art League. Little Gallery—Mar. 1-11: Oils and water colors, Harriet Kirkpatrick.

DAYTON, O.

Dayton Art Institute—To Mar. 15: Flesh collection of paintings. Mar. 15-Apr.: Whistler's "Mother."

BERLIN, O.

Oberlin College Museum—To Mar. 19: Exhibit of Polish peasant art. Mar. 20-31: Exhibit of C. A. A. C. group of sculpture (College Art Assoc.).

TOLEDO, O.

Toledo Museum of Art—To Mar. 15: Portrait of Whistler's "Mother." Mar. 4-Apr. 15: Carnegie International exhibition.

PORTLAND, ORE.

Portland Art Association—Mar.: Japanese prints.

PHILADELPHIA, PA.

Pennsylvania Museum of Art—To Mar. 14: Earl Horter collection. To Mar. 26: Horse Show. Mar. 3-Apr. 4: Rosewald collection of Piranesi. Mellon Galleries—Mar. 7-21: Paintings, Edward Biberman. Art Alliance—To Mar. 13: Contemporary wit and humor. Plastic Club—To Mar. 10: Annual water color exhibition by members. Warwick Galleries—To Mar. 10: Water colors, Carl Lindberg.

SCRANTON, PA.

Everhart Museum—Mar. 1-18: Native element in Contemporary American painting (A. F. A.).

PROVIDENCE, R. I.

Faunce House Art Gallery—To Mar. 12: Modern art in reproduction. Mar. 19-31: Fifty prints by Rembrandt. Rhode Island School of Design Museum—Mar. 2-28: "Spanish paintings since Sorolla."

CHARLESTON, S. C.

Gibbes Art Gallery—To Mar. 24: Sketch Club of Charleston. Mar. 26-Apr. 7: Paintings, H. E. Schnakenberg.

CHATTANOOGA, TENN.

Chattanooga Art Association—Mar. 1-15: Contemporary Mexican Crafts (A. F. A.).

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES

National Director: Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

ART IN THE SCHOOLS

To keep art in the schools is the work of the women of the country. The situation now is critical. Many letters are being received by this department telling of conditions everywhere. In Alabama, for instance, on account of lack of funds, many schools have closed and in those that remain the cultural courses have been entirely eliminated. Mrs. Earle Moody, state chairman of the American Artists Professional League, says that to correct this will be one of the plans of the League.

In this nation, the A. A. P. L., the Parent Teachers associations and the women's clubs of the General Federation form a co-operative body which includes several million women who have power, if they choose to use it. A campaign is being carried on to have at least two women on every school board. Men do not always realize what is best for the children. It is their general impression that art courses are just for the training of artists and they are inclined to cut them out as superfluous. But they are not superfluous. Art is as important as the three R's and even more, so, because the study of art is calculated to raise the standard of taste of the community.

There is nothing one can do in the making of a home, in the arrangement of a town or in the building of a business that does not need art in many ways. Wonderful things have been done in the last few decades because art has been in the curriculum. The hideous furniture of the Victorian age has disappeared, and has been replaced with genuine objects of beauty. Gingerbread has been cut out of architecture. Etchings and water colors have replaced chromos, fortuitously gone forever. Children have been taught good taste, always reflected in their after life.

GERMANY'S EXAMPLE

To pursue this theme further—*How did Germany capture the best printing trade in the world, before the war?*

It was because in the art schools the Emperor ordered that certain courses should be

FORT WORTH, TEX. Fort Worth Museum of Art—Mar.: Paintings by Albert P. Ryder; bronzes and paintings, Arthur B. Davies; art department Ft. Worth public schools exhibit.

DENTON, TEX.

College of Industrial Arts—Mar. 2-16: 11th Circuit exhibition (So. State Art League).

HOUSTON, TEX.

Museum of Fine Arts—Mar. 8-28: "Comparisons and Contrasts" (College Art Assoc.).

SAN ANGELO, TEX.

San Angelo Art Club—Mar. 3-11: Conservative vs. Modern Art in Painting (A. F. A.).

SAN ANTONIO, TEX.

Witte Memorial Museum—Mar.: Special print exhibition (So. State Art League).

BURLINGTON, VT.

Robert Hull Fleming Museum—Mar. 8-22: Survey of painting (A. F. A.).

SEATTLE, WASH.

Seattle Art Museum—To Mar. 25: Young Americans; 16 oil paintings (A. F. A.). Henry Art Gallery—Mar.: Permanent collection.

APPLETON, WIS.

Lawrence College—Mar.: Carnegie materials for teaching art; loan collection of prints.

MILWAUKEE, WIS.

Milwaukee Art Institute—Mar.: Paintings, Vincent D'agostino.

OSHKOSH, WIS.

Oshkosh Public Museum—Mar. 5-31: Modern painters: French, German and Dutch (A. F. A.).

given up and a practical study in design should be substituted, especially with regard to borders, stamps and things that would help in typographical design. The direct result was that Germany captured the best trade in the world in printing taking it away from England. The German Christmas cards especially were cheaper and better.

Another German art school was entirely turned over to the design and construction of beautiful toys. This in two years stole all of Switzerland's toy trade. And last, but not least, Germany competed with France, by turning over a large art academy to be transformed into a school to turn out artificial flowers and dress accessories. The exhibits of this school were marvelous. The flowers began with the lightest colors of the spectrum and continued down to the deepest shades. Germany did all this because she realized that art is the greatest of all necessities—used in everything. Nations with taste and skill control the markets of the world.

A MISSOURI "SHOWING"

Frank Nuderscher called a meeting of the regional committee of the A. A. P. L. in Missouri for Feb. 2. Mrs. Frederick Hall formed a local chapter and interested the Two-by-Four Society, the Artists League and other art organizations. She is commencing a campaign in the women's clubs. Mrs. A. J. Maurer is a live wire in Kansas City, and Mrs. Clarence Ross is working in Jefferson City, the state capital.

* * *

TAFT'S "CREATION"

Mrs. Albion Headburg, Illinois state regional chairman, A. A. P. L., is working to have Lorado Taft's "Fountain of Creation," the companion sculptural group to his "Fountain of Time" brought to completion by this great American sculptor and a group of his assistants, to the end that it may be erected at the east end of the Midway, facing the Fountain of Time. This, it is hoped, may be accomplished under the C. W. A. Many associations are joining with her, among them the Municipal Art League of Chicago, the South Side Art Association, and the Second District, Illinois Federation of Women's Clubs.

* * *

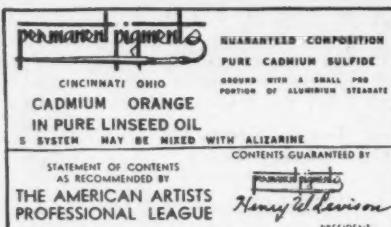
NOW—TURN THE DIAL!

Tune in! Every Saturday night, at eight o'clock, Eastern Standard Time, WJZ and a national network will present the dialogue between Harold Stark and Mr. Denison, with remarks by Francis Taylor.

An interesting manual—described by *THE ART DIGEST*—has been published by the University of Chicago Press. Club women may purchase it at headquarters, G. F. W. C. Washington, D. C., for 65 cents. All others may get it from their local radio station or from the University of Chicago Press for \$1.00. It contains eight full page color prints and fifty black-and-white illustrations. The program:

March 3—John Singleton Copley, Our First Eminent Painter. March 10—The Background of American Art. March 17—An American

[Continued on next page]



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Studio in London. March 24—Peale and His Museum. March 31—Gilbert Stuart and the Washington Portrait.

KANSAS TOUR

Plans are being completed for an Art Survey of Kansas under the supervision of the Kansas State Federation of Art and the Kansas Federation of Women's Clubs. There is an organization of Topeka artists who meet for study and discussion, and a similar organization has been in operation in Wichita for several years, with an annual exhibition looked upon as one of the state's principal art events. Similar groups are being formed in other Kansas cities. Birger Sandzen has started the Prairie Water Color Society and the Kansas State College had the first group exhibition of this organization, showing fifty-five paintings. These paintings, all of high quality, may be had by anyone interested, matted but not framed. "Nineteen canvases" by "nineteen artists" form an interesting exhibition circulated by the Kansas Federation, affording plenty of variety and yet not too large. The pictures are in two light cases to keep carrying costs to a minimum. It is booked solidly until April 25. After that—what want you?

Rapid Growth

The National Association of Commercial Arts, Inc., which was formed in the early part of last October for the purpose of formulating and submitting to the NRA, a code binding upon commercial artists, has grown tremendously. It now numbers 2,000 members and many art groups have become affiliated with it.

The prime movers in the organization were the Artists Guild of New York, the Commercial Artists Club of Cincinnati and the Artists Guild of Chicago. These have been joined by the Mail Order Catalogue Artists Equity of New York, the Society of Illustrators of New York, the Creative Advertising Art Association of Chicago, the Creative Advertising Art Association of Detroit, the Creative Advertising Art Association of St. Louis, the Creative Advertising Art Association of Cleveland, the Artists and Designers Association of New England, the Artists Guild of Buffalo and the Commercial Artists Guild of Grand Rapids.

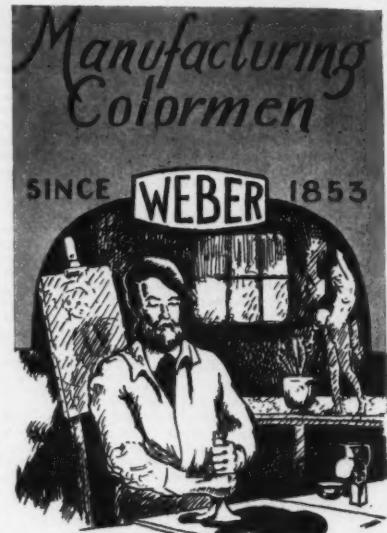
Correspondence with more than forty cities in the country was undertaken and the responses were both interesting and surprising, according to Evellyn Davis, executive secretary. In the very small towns where it was thought that there was not even one artist, often there would be enough to start an affiliate organization.

The Association held a convention recently and the code was entirely rewritten and is now under consideration by the NRA authorities for the Commercial Art and Industrial Design Industry. The clauses covering fair trade practices which are included in this code were printed in full in the Oct. 15 issue of THE ART DIGEST.

Commercial artists, photographers and free lance artists who are interested in becoming affiliated with this organization may obtain further information by writing to Miss E. Davis, 480 Lexington Ave., N. Y.

Southeastern Art Educators

The Southeastern Arts Association will hold its convention in Atlanta (Ga.) on March 15, 16 and 17. The subject to be dealt with at the convention will be "Art Education—Today's Problems and Tomorrow's Program."



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"I AM FOR AMERICAN ART"

The American Artists Professional League desires fellowship, harmony, considerateness, cooperation, collaboration, and, through the creation and appreciation of American art, the growth and fruitage of American life.

The League considers the development of serviceable character to be a great public benefit, and considers that institutions and organizations, like the American Artists Professional League, that promote it, are of public benefit.

The normal artist's life is lived by the working out of the enlightenment of a big constructive idea energized by a spirit of faith in the high destiny of his country's art.

THE AMERICAN ARTIST CAN DIRECT THE IMAGINATION AND FORCE OF AMERICA INTO BEAUTY INSTEAD OF SPEED.

* * *

THE FLAIL OF HOLM

Following the appearance before St. Louis artists, last fall, of Mr. Georg T. Lober of the National Executive Committee of the American Artists Professional League, the St. Louis *Post-Dispatch* in an editorial commented unfavorably on that work of the League which urges the giving to American artists of commissions for paintings and memorials in public places in this country. "Art," stated the editor, "is not confined by national boundaries . . . No one should appreciate this more than he who performs the timeless and placeless work of the artist."

To this Victor S. Holm, a member of the League, wrote a reply which appeared in a later issue of the *Post-Dispatch*. His letter is both forceful and reasonable. It is an excellent example of that intelligent collaboration with the League by an individual member, who is, as Mr. Holm writes, "on the frontier and live and kicking," which the National Executive Committee seeks to win from all.

Wrote Mr. Holm to the Editor of the *Post-Dispatch*:

"May I take the liberty of saying that the point of your editorial criticising Mr. Lober and the American Artists' Professional League for endeavoring to eliminate foreign artists from executing commissions for public work in this country, is not very well taken. The reason for this is that you apparently do not distinguish between the purchase of examples of foreign art and the commissioning of foreign artists to come over here and do work which competent artists in America are fully equipped by talent and ability to do."

"No American artist worthy of the name wants to exclude foreign art. Quite the contrary. Our numerous museums and collections are filled with foreign art and handicraft. In Chicago recently I saw examples of foreign art ranging from the murals by the Magdaleniens to the latest by the Epsteins and Van Goghs. (The Magdaleniens carry the honors). Those who need the 'valuable instruction and inspiration' you speak of can go to the museums. No American artist has ever objected to their purchases. But to come in here and take the

bread away from our artists is quite a different matter, especially during the depression.

"Nor can you, in this instance, compare the writing of books and music with painting and sculpture. Books and music are not made to order. Economically speaking, they are a gamble, regardless of their merit. They may be failures in the market or they may be best sellers. In the latter case, they will give many people pleasure and will not deprive any other artist of his livelihood. Nor will any scientific discovery or invention in Europe hurt any American scientist, but will be a benefit to us all.

"The making of monuments, murals or portraits of public men is always in the nature of commissions. To engage foreign artists to do such work is to imply that our own artists are not capable of executing them. This is an injustice and the charge cannot be sustained by fact. American artists of today need no foreign tutelage by Rivera or Orozco. We have capable men who can handle anything; our art schools give the best training in the world and many of our artists are among the greatest living.

"Artists, like other folk, must live by their work, and to overlook them in work which is rightly theirs by virtue of their ability, is not only to deprive them of their livelihood, but also of opportunity and experience. It is the surest way to kill American art.

"To say that the world's art is carried forward by its best, rather than by the average or the mediocre, is rather a figure of speech. If by the 'best' is meant what is generally called the geniuses, then, in art, they were men who in their work crystallized all the tendencies of their age and gave them clarified and unified expression. Phidias, Angelo, Shakespeare, Bach and others, were a leader rather than a synthesis of his era than a leader.

"But between the 'best' and the mediocre is the group of men who carry onward and forward the world's work in art or anything else. These men claim no genius, but they do claim to be, and are, competent. Our Government, our great cities, universities, libraries and hospitals are carried on by engineers, scholars, physicians and statesmen who may not rank as geniuses, but who are well trained, skilled and highly competent in their professions.

"WERE CIVILIZATION TO DEPEND ON GENIUS, THEN IT WOULD PERISH.

"By and large, the art professions in this country are practiced by just such skilled and competent men and women. Therefore, there is absolutely no reason for calling in foreign artists to do public work. The Government and the State, at least, should encourage and patronize American art.

"The American Artists' Professional League has just as logical a right, and duty, to endeavor to protect American artists from foreign competition as our Congress has to protect our industries and our workers. Such protection involves no ethical questions. It is purely an economic measure, besides being most timely."



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THE ART DIGEST presents without bias the news and opinion of the art world.

Pittsburgh's Annual Shows Many Artists Following John Kane



"Portrait of M. Rom," by Syble Barsky. The Association's Sculpture Prize.



"Zelpha," by Russell T. Hyde. The Association's First Honor and \$150 Prize.

John Kane, the widely publicized "American primitive," appears to be asserting a pronounced influence on the artists of Pittsburgh, according to at least two critics who reviewed the 24th annual exhibition of the Associated Artists of Pittsburgh, being held at the Carnegie Institute until March 8. Douglas Naylor of the Pittsburgh *Press* writes that the show, with its mixture of some fine art and lots of rubbish, "reveals a John Kane school of art."

Harvey Gaul, critic of the Pittsburgh *Post-Gazette*, agreed with Mr. Naylor. He writes: "Now John Kane is John Kane and interesting and often exciting, but to raise a lot of little Kanekins is not such a happy experiment. With John o'Soho it is a decently honest expression. At least it is indigenous, but for four or five lesser painters to imitate him is nothing but stuntism—and a stuntism that never comes off."

"Perhaps imitation is the sincerest form of flattery (if you would believe the columnists) but it surely makes a most monotonous exhibition. Of course all the painters don't imitate Kane—some of them copy Kostellow, and that is a pigment of another color."

Penelope Redd, critic of the Pittsburgh *Sun-Telegraph*, found that the Associated Artists "retrieve the ignominy of last year's mediocre exhibition with the best show of their 24 years of activity." No mention of the Kane influence was made in her article.

Ten awards were distributed, most of them meeting with the full approval of critics and laymen alike. Two instructors at the Carnegie Institute Art School carried off chief honors. One of them, Russell T. Hyde, won first honor with its \$150 prize for his painting called "Zelpha," a portrait of a red-haired woman. Everett Warner, also on the Carnegie Institute art faculty, won second honor and a \$100 prize for his "Country Life," an amusing washstand scene.

The coveted Carnegie Institute \$250 prize for the "best group of three or more paintings" went to Virginia Cuthbert's display of "Informal Portrait," "Portrait Study," "Still Life" and "Banksville in January." Third honor and \$50 was awarded to Rose A. Mc-

Gary's "Chianti Hill," showing a zig-zag flight of steps leading up to a group of dilapidated houses.

The alumnae prize of the Pittsburgh School of Design "for the best painting by a woman artist" went to Mary Martha Himler's cross section of a town, called "Another South View—First Ward." Richard Crist received the Ida Smith Memorial Prize of \$100 for "two or more figures" for his "The Miners," a sombre underground view with two miners and a donkey.

Raymond B. Dowden went to the open country for his "Cerulean House—Ochre Bay," which captured the Art Society of Pittsburgh prize of \$100 for landscape. The association's \$50 sculpture prize went to Syble Barsky's realistic portrait bust of "M. Rom."

The flower prize contributed by the Cordova Club as a memorial to the late Sarah C. Wilson was awarded to Alex Fletcher's "Peonies Against Light." In the field of water color, the Camilla Robb Memorial Prize was given to Raymond S. Simboli for "Cleve," showing a farm hand doing some serious thinking.

Dr. Ross Has an Exhibition

Dr. Denman W. Ross, who is perhaps most widely known as a pioneer collector in the arts of India, Cambodia, Siam and Persia, is also a painter of no little distinction. During February a group of his water colors was exhibited at the Fogg Art Museum, Cambridge.

Critics found that Dr. Ross "appears again as a searcher, experimenting with the ordered relations of colors. In such researches he has extended both his vision and his tonalities beyond those of the classical painter of the nineteenth century. Quite apart from their record of a faultless taste and wide culture, these studies have a brilliance and a variety as refreshing as it is stimulating."

Dr. Ross has given whole collections of art objects to the Boston Museum of Fine Arts

and has been a generous donor to the Fogg Museum. He is a student of all the arts and has developed in his writings and personal teachings principles of pure design and color which are known by his name in schools and workshops.

Sculptured

Goaded through a vein of rock,
The pinch of marble at her heel,
(Stone pares her temples and her thighs)
She cannot vent her blood on steel,

She may not slake her throat with sighs;
Trapped in motion, she molests
Solids, forcing to a rift
Only the semblance of her eyes.

—Charlotte Wilder in "The Nation"

Artist's Life Work Destroyed

Elliot Orr, who is considered to be one of the younger American artists of promise, suffered the loss of examples of eight years' work when fire swept the New York apartment house in which he lived.

Mr. Orr, who recently sold a picture, "New York," to the PWAP, said that three of the oils destroyed were to have been submitted to the Guggenheim Memorial Foundation from which he is seeking an art scholarship. A few paintings which were on exhibition at the Contemporary Arts Galleries, New York, and "Bouquet," selected by the Painting of the Month Club, which was hanging at the latter's headquarters in the Essex Hotel, New York, are the only works by Orr which remain as evidence of his labors.

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